The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

NOVEMBER 2, 1921

PRICE FIFTEEN CENTS

MARTHA PRYOR
PALACE THEATRE THIS WEEK

THE NATIONAL THEATRICAL WEEKLY

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DOLLAR TOP THEATRE CIRCUIT IN PROCESS OF FORMATION

Success of Road Shows Playing at Cheap Rate Starts Movement—Gus Hill Back of Plan which Will Take in Big String of Houses

Negotiations are now under way for the formation of a large circuit of theatres which will play only $1 top shows. The plan is being worked out by Gus Hill, the producer, who will form a corporation which will own, lease and book theatres exclusively for the $1 top shows. The Shuberts are interested in the formation of the proposed circuit, according to report.

Mr. Hill has long had this idea in mind, and the fulfillment of his idea was hastened by the remarkable success this season of the cheaper attractions which play to admission prices no higher than $1 in the face of the prevailing unfavorable business conditions.

Last summer Hill undertook to form a chain of nineteen theatres in the larger cities of the East, Middle West and South to play colored shows. The new circuit of $1 top theatres will include these houses.

Gus Hill is himself the largest producer of the smaller type of road shows, operating ten companies this season. Last season he had fifteen shows out.

The producers of the smaller class of road attractions include most of the membership of the Touring Managers' Association, besides many other unorganized managers, and constitute probably the greatest part of theatrical industry.

By present signs the new circuit will be one of the strongest and most important in the country. The formation of the circuit is an extensive task and it will probably not be in operation until next fall.

The strength of the $1 top was never more evident than this year when shows of all classes are experiencing hardships in so far as receipts are concerned. The $1 show is not only cheaper to produce and handle, but its main strength lies in the appeal it makes to the greatest single class of people—the working folk. In prosperous years, such as those of the last part of the war period, the shows that normally get $1 top admission prices raised their prices to $1.50 and sometimes $2. They had no trouble to get these higher prices and were consistent money makers.

This year, when business everywhere is way off, the $1 top shows are holding out surprisingly well. As an example of the splendid business done by these small-price shows, one of Gus Hill's "Mutt and Jeff" companies got $9,200 on the week in New Orleans recently. Many much larger and more expensive shows would be glad to do that amount of business on the road this season. On the one-night and two-night stands the $1 top shows are getting from $750 to $1,800 a day.

"LIGHTNIN'" IN ADIRONDACKS

SARANAC LAKE, N. Y., Oct. 31.—Mountain living theatre lovers, many of whom are unable on account of poor health are unable to get to New York to see the big Broadway shows are to have an opportunity of witnessing the John Golden show "Lightnin'". The piece has been booked for a two night's stand on November 8th, and 9th in the Grand Theatre, Malone, the largest town in the mountains. Milton Nobles and Bessie Bacon will head the show which after a few appearances in the north returns to the big cities.

MANY STAGE HANDS OUT

Depressed business conditions in the theatrical world is having its effect on stage hands and musicians as well as actors. In the New York and Brooklyn locals of the stage hands' union there are estimated to be from 300 to 500 men out of employment. The same condition is apparent in the ranks of the local musicians' union, where several thousand men are out of work.

BIG MONEY FOR "DEMI-VIRGIN"

"Demi-Virgin," rapped by all the daily newspaper critics, stopped in Pittsburgh and now under the scrutiny of New York officials, is doing about the best business of any of the recently arrived plays. A sell-out on nearly every night since opening has been registered.

EQUITY SUES SHOW BACKER

Suit was filed last week against Joseph Klein, one of the backers of the Andrew Mack stock venture at the Fourteenth Theatre recently which closed after two weeks, owing one week's salaries by Frank Gillmore, of the Actors' Equity Association for $1,080. Klein gave Equity a ten-day promissory note for that amount covering the claims of the actors, but the note, it is alleged, was never paid. Andrew Mack is also suing Klein for $585, for salary.

LOWELL SHERMAN PLAY OPENS

STAMFORD, Ct., Nov. 2.—"The Man's Name," the new A. H. Woods' play by Eugene Walter and Marjorie Chase in which Lowell Sherman, recently in pictures, is featured, opened last night.

In the cast are Dorothy Shoemaker, Felix Krembs.

$12 A MONTH FOR ACTORS

BERLIN, Oct. 30.—The minimum wage for Berlin actors has been set at 2,000 marks a month, effective the first of the year, or, at the present rate of exchange, $12. It represents an increase of 600 marks and applies on all contracts now in force with actors of two years' service.

BIG BUSINESS AT VICTORIA

CHICAGO, Oct. 24.—The Victoria Theatre stock company presented this week "Smilin' Through." Next week this company will present "Turn to the Right."

MANN SHOW AGAIN REHEARSING

Although Louis Mann's show "In the Mountains" is now being produced under the management of William A. Brady, a member of the Producing Managers' Association, so the Equity Shop rulings can be escaped, Mann is still having trouble whipping the show into shape.

"In the Mountains" rehearsed last week with a cast which included six Equity members, all of whom had been engaged to take the places of non-Equity actors, who, it is said, had proved unsatisfactory on the show's tryout tour out of town. On Friday, after rehearsing from eight to ten days, several of these actors were informed that the rehearsals would be discontinued. One Equity actor, it is said, was told that the show would not be produced because "the Vanderbilt Theatre could not be leased." On Saturday these same actors were called back under the ten-day rehearsal clause.

Louis Mann stated to a CLIPPER reporter on Monday that his show was still in rehearsal. An interesting sidelight on the Mann show is that Earl Gilbert, Jr., a member of the original company who left Equity to go with Mann, who declared against Equity Shop, has been released.

NO SUNDAY SHOWS FOR TRENTON

TRENTON, Oct. 31.—Local theatrical interests have lost out in their fight for Sunday shows for the time being at least, as a result of a memorandum filed by Supreme Court Justice Thomas W. Trenehard upholding the efforts of Sheriff Walter Firth to close Sunday shows in Trenton. The specific case concerned in Justice Trenchard's memorandum was that of John P. Hogan, a local theatre manager, who alleged false arrest. The opinion sustained the legality of the arrest.

The question of Sunday shows in Trenton was first raised the latter part of last August when, for the first time in the town's history the Capitol Theatre and Hildinger chain houses decided to give Sunday shows. The Capitol is a vaudeville and movie house but gave modified vaudeville shows. Director of Public Safety G. B. Labarre and Chief of Police Wm. Dettmar announced at the time that they would take steps to prevent the theatres opening on the Sabbath and would arrest and fine the violators of the law under Vice and Immorality Act. The Churches also registered their complaint. The theatre men opened their respective theatres and were arrested and fined two or three Sundays in succession. On Sept. 17th last Police Court Justice Geraghty dismissed the complaint against the theatre men on the grounds that the police department should have brought a civil rather than criminal action against the theatrical men. In the meantime Hogan began suit for $10,000 against the authorities alleging false arrest, and Sunday shows were deferred by the theatres until a decision was given in the matter.

BIG RECEIPTS FOR DOLLAR SHOW

SCRANTON, Pa., Oct. 31.—Playing at a dollar top price, the "Unloved Wife," which played a three night engagement at the Academy here, got a total of $2,600 in receipts. The show opened a three-night engagement in Pottsville, on Thursday night, and took in $700. The manager of the show declares that no better proof that the public wants the dollar shows could be furnished.

AL JOLSON PRODUCES PLAY

STAMFORD, Oct. 26.—Al Jolson made his debut as a producer when he presented "Lei Aloha" (The Love Wreath), by Ethelbert D. Hales, at the Stamford Theatre. The author and Juliette Crosby have the leading male and female roles respectively. The piece deals with a South Sea romance quite different from anything done before with the aid of the Hawaiian Islands, for the ending is not a happy one; there is love, leprosy, revolver play and a suicide pact, as well as some politics. The orchestra featured a particular sort of Hawaiian music.

The wealthiest landowner on the island, Bob Parrish, a native of England and a naturalized American citizen, meets Kalani Cameron on the beach beach at Kalapana, and they fall in love at first sight. She effects native dress though she has been educated in an American university. The meeting of Bob and the girl upsets a matrimonial scheme of another girl, Muriel Henderson. Later Parrish is made the choice of an independent party for delegate to Congress. Complications arise as a result, for a rejected suitor of Kalani is owner of many saloons and Parrish is a prohibitionist. Also the introduction of the girl as Parrish's wife is frowned upon by those who don't approve of inter-marriage between different races. (The time is about 1912.)

The sacrifice of Kalani brings power and pathos to the play. She causes Parrish to believe that her love has been transferred to another, a doctor who arranges to have her placed under observations for several months to see whether she has fallen heir to the dread disease, leprosy. Returning after the symptoms have been fully developed, she learns that Parrish is not engaged to marry Muriel and that he is also afflicted with the first signs of the disease. The death pact is soon consummated.

However, the play is not all gloomy and sad; on the contrary, most of it is clever and bright. Those in the leading roles are a charming pair of lovers and make love in an interesting manner. The settings are at the beach and at the home of Parrish and the beauty of the sets evoked much comment from the audience.

Others in the cast besides Juliette Crosby and E. D. Hales are: Fred Bickel, Ellen Southbrook, Louise MacIntosh, Edith Gordon, Charles Mason, Martha Bryan Allen and many others, all of whom did very well.

COHAN EQUIPS A THEATRE

North Brookfield, Mass., the boyhood home of George M. Cohan, is to have a regular Broadway equipped opera house due to the efforts of the well known producer.

On a recent visit to the town, the actor-manager-producer found the theatrical facilities woefully missing. Now all the latest stage equipments have been ordered and the townfolks will now expect to see Broadway hits without traveling to Boston. During his absence in Europe, his mother, Mrs. Jerry J. Cohan, has promised to dedicate the theatre at the first performance.

"RIGHT TO STRIKE" CLOSES

"The Right to Strike," which opened last week at the Comedy Theatre, closed on Saturday night. Inexpensively set and with a cast of about twelve it was believed that the piece would remain for several weeks at the little theatre.

PICTURE INDUSTRY IS FLOODED BY SCORES OF NEW COMPANIES

Unemployment Leads Directors, Authors, and Actors to Make Own Productions—New Companies Plan to Make but One or Two Pictures Each

An interesting phase of the present condition in the motion picture industry, with all the important producing companies holding down their picture-making to a minimum, is the fact that never before have so many new producing companies been formed. Large numbers of motion picture companies have been organized and incorporated during the past four months. Each week the number of new concerns applying for incorporation papers in the various States, mainly New York, Delaware and California, increases.

Most of the new motion picture producing concerns are capitalized for comparatively small amounts, ranging from $50,000 to $250,000. This fact is of particular interest in that it points to a development that has been observed carefully by those on the inside of the big picture corporations.

The great majority of these new companies are being formed by motion picture directors, scenario writers, actors and even cameramen. This startling fact is plainly attributable to the scarcity of employment for these same people with the large companies to whom they are accustomed to sell their talents. With no market for their services, these same people are turning to private capital to back them in individual ventures. By interesting one or two persons with sufficient money, they cannot only form their own companies and secure employment thereby, but are also enabled to cut in on the profits, if any, of the pictures produced.

Most of these concerns are formed with the express intention of making only one or two pictures, but the combined output of all the new concerns will undoubtedly amount to several hundred features pictured during the year.

One feature about these new companies is that practically none of them are making any attempt to sell stock. They are incorporated, for the most part, for amounts which approximate the money needed to complete the one or two picture programs decided upon, and no effort is being made to unload watered stock upon a gullible public.

Whether or not the products of these new companies will be able to compete in the open market with the trade-marked productions of the leading companies is a matter open for speculation. So far the pictures produced by these small concerns have been of mediocre quality with few exceptions.

MARCUS SHOW DOING WELL

IDAHO FALLS, IDAHO, Oct. 24.—The Marcus Show of 1921 played two nights here to capacity business, doing $3,600 on the two performances. They played to $1,715 for one night at Rock Springs. The show has been playing to capacity business on the one nighters coming West. The show is on its way to the Coast, playing one and two night stands on its way there.

The management has increased the chorus girls' salaries from thirty-five to forty dollars a week for the balance of the season.

The cast of principals include Chas. Abot, Bee Winsome, Polly Day, Billy Dale, Bob Long and Gertrude Parish. Specialty acts are Runaway Four, Stanley and Byrnes and Vespos, Frank Wakefield, stage manager. Gayle Burlingame is the company manager. The men ahead of the show are Ned Alord, C. H. Long and Ginger Huth.

LITTLE CLUB OPENS

CHICAGO, Ill., Oct. 31.—The Little Club opened under the management of Lowell T. Moore on Thursday evening with a strong array of vaudeville entertainment, which included Iva Hider, Donald Jimmie Dunn, Mlle. Anthole, Mlle. Kimball. Among the invited guests were many stars from the local theatres, who were called upon to do something and responded with songs and dances. The Little Club will be conducted every evening in the week, with the exception of Sunday. It will be devoted entirely to members of the profession. It is located in the Randolph Hotel.

HOPE FOR BEN WELCH

Ben Welch, who lost his sight nearly a year ago and is now playing the Keith time is receiving medical treatment at the hands of Dr. Harris, the Baltimore specialist, who is said to hold out hope for the stricken comedian. Dr. Harris received considerable publicity in connection with his engagement for the treatment of Senator Gore.

PARK OPENS ON NOV. 16

ERIE, Pa., Oct. 31.—Shubert vaudeville opens here at the Park Theatre on November 16th. The opening bill which plays three days will be Robinson's Elephants, Billy McDermott, Al Sexton and Girls, Harper and Blanks, The Belge Duo and Mr. and Mrs. Mel-Burn.

LOEW BONDS ON MARKET

SAN FRANCISCO, Cal., Oct. 31.—The $400,000 Market & Taylor Building Company, first mortgage non-callable 10-year 8 per cent gold bonds were offered this week to the public by a syndicate composed of the Anglo-California Trust Co., Hunter, Dulin & Co., and Shingle, Browne & Co. The issue constitutes a first closed mortgage on the eight-story fireproof office, store and theatre building, nearing completion at an estimated cost of $1,100,000 at Market and Taylor streets. The bonds are unconditionally guaranteed as to the principal and interest by indorsement by Loew, Inc. A lease of the theatre portion of the building is being executed to Loew, Inc., San Francisco State Theatre Co., for a period of years, extending beyond maturity of these bonds, at an annual rental of $200,000. This amount, with the income to be derived from the remaining portion of the building, on the basis of leases actually signed and applications for space on file with the company, assures income which is more than six times the interest charges, and more than two and one-half times the greatest annual interest fund charges combined. An attractive feature of this issue is the monthly sinking fund of $5,000 which commences on March 1, 1923, and will be sufficient to purchase the entire issue before maturity, if attainable at or below 105 and accrued interest.

PEARL WHITE SUED

John F. Beatty, of No. 699 Park Place, Brooklyn, is suing Pearl White McCutcheon and the Fox Film Corporation in the Supreme Court, Brooklyn, for $50,000 damages for injuries he charges he sustained on August 19, last, while riding a horse in a moving picture being taken under the defendants' direction. Beatty alleges the horse threw him with great force and violence, and that as a result his hip was broken. He said the accident was caused by the defendants' negligence. They deny liability.

NEW ELSIE JANIS SHOW OPENS

BALTIMORE, Md., Nov. 1.—Elsie Janis, and her gang, a new novelty show, opened at Ford's on Monday night. The show is in no sense a soldier piece, but a collection of songs, comedy, dancing and novelties. In fact a real "Janis" show headed by the popular little performer.

NEW SHOWS FOR BOSTON

BOSTON, Oct. 31.—Three new attractions opened here this week and next week three other shows will arrive to replace the departing plays.

At the Boston Opera House the San Carlo Opera Company began on Monday a two-week engagement. At the Shubert-Plymouth Theatre, Holbrook Blinn in William Harris, Jr.'s "The Bad Man" arrived on Monday and at the Sam S. Shubert "The Passing Show of 1921" with the Howard Brothers opened the same day.

The Tremont Theatre is showing "Little Old New York" for the last week. The new occupant of the Tremont will be Charles Dillingham's "The Love Letter," from its short stay at the Globe in New York.

At the Colonial Theatre Ziegfeld's "Follies of 1921" is playing its final week. It will be followed by A. E. Erlanger's "Two Little Girls in Blue."

Ethel Barrymore in "Declasse" is finishing the last week of her engagement at the Hollis Street Theatre. Ruth Chatterton will take her place in "Mary Rose."

At the Shubert-Wilbur Anselm Goetzl's production of his musical comedy, "The Rose Girl," is playing its third week.

BECK SAYS IT WAS WORTH IT

This is the tale of a dime that cost Martin Beck $15 to win.

Last week in Minneapolis while appearing on the opening bill of the new Orpheum Jr. house, "The Hennepin" Percy Bronson, of Bronson and Baldwin, and Russ Brown, of Brown and O'Donnell, visited the Town and Country Club for a game of golf. At the tenth hole they met up with Martin Beck and Mort. Singer. After telling them what a wonderful golf player he was, Bronson then took on the two heads of the Orpheum Circuit at a side bet of ten cents a hole for the remaining nine holes.

Mr. Beck won with one up and patiently waited while Bronson dug up a dime. His elation was so great after winning that in the evening he sent around a box of Silver King golf balls to Bronson and Brown.

At $15 a box it cost him plenty to win a dime, but Mr. Beck says it was worth it.

BENEFIT FOR ACTORS' FUND

BALTIMORE, Oct. 31.—Ruth Chatterton, Conway Tearle, H. B. Warner, Robert Warwick, Ralph Morgan, Frank Sheridan, Tallulah Bankhead and many other stage stars appearing at theatres here supported by twenty-five young society girls and one hundred United States sailors, will take part in an elaborate matinee performance Friday at Ford's Theatre for the benefit of the Actors' Fund.

The three first named stars will appear in a melodrama known as "The Triangle." Warwick and Morgan will appear in a comedy entitled "Lovers" while the sailors and society girls will take part in a musical and dance extravaganza entitled "Ports of the World."

FILM CENSOR TO SPEAK

ALBANY, N. Y., Oct. 31.—Mrs. Eli T. Hosmer, of Buffalo, a member of the New York State Motion Picture Commission, will talk on "Motion Picture Censorship" before the Woman's Club of Albany, in the early Spring.

In stressing the educational value of the movie, Mrs. Hosmer says: "There can be no question of their influence upon the education of thousands, and certainly parents should be actively interested in them. The instruction can hardly be estimated."

BIG PROFITS FOR FAMOUS

TORONTO, Oct. 31.—Famous Players Canadian Corporation announce a profit for the year of $380,839, as against $291,987 for the previous year. Dividends on first preference shares were paid to the amount of $300,000 in addition to two quarterly payments of $40,000 of the second preference shares, while income tax amounting to $22,518 was paid for previous year.

The corporation now owns, leases or controls twenty-seven theatres in sixteen Canadian cities and towns with a total seating capacity of 33,000.

TEARLE SCORES IN NEW PLAY

STAMFORD, Oct. 27.—"The Mad Dog," a new drama in three acts, by George Scarborough, was presented at the Stamford Theatre last night by the Shuberts. Conway Tearle has the leading role, marking his return to the spoken drama after an absence of about four years, during which time he supported many of the best film actresses in this country, and more recently starred in a picture or two himself. Helen Menken had the leading feminine role, and the supporting company also includes Forrest Robinson.

In the play, Mr. Tearle impersonates an escaped convict in the prison as "the mad dog." He has been sentenced for life for the murder of his sweetheart who was false. A fugitive from justice, with a bullet wound in his head, he enters San Pablo Mission in southern Arizona on his way to Mexico. The padre has gone to town (played by Robinson), and the only one in the Mission is his young ward Maria, played by Miss Menken. She gives him food, bathes his wound, and he repays her kindness in the most cruel way possible.

How such a brute can be humbled and made repentant, and how the girl he has wronged finds her hatred turned to love, her desire for revenge banished by her impulse to forgive, is brought out by the author in an unusually clever manner.

The action of the drama presents some remarkable contrasts, and Miss Menken ably represented innocent girlhood, simple piety, anger, despair, desire for vengeance, then resignation and finally forgiveness. Mr. Tearle first made his appearance as Mobley the escaped convict with nothing but madness in his heart, and he portrays this character in an admirable manner. Later he undergoes a change of heart, due to kindness, and charity.

The author has painted wickedness as black as he could paint it, and has exalted virtue equally well. The drama has a happy ending despite the seeming impossibility of this after the first act. The show is to be repeated here to-night and will play in Washington the week of October 31st, going to New York soon after.

STAGE LOVE STARTS DIVORCE

SAN FRANCISCO, Cal., Oct. 31.—Dr. Carlos de Mandel, formerly director of the Tivoli Theatre Orchestra, filed a suit for divorce last Saturday. He alleges that his wife, Isabel Rodrigues de Mandel, a dancer, has deserted him for her first love, the stage. He recites no other complaint in his petition.

The romance of the de Mandels began in New York five years ago He saw her dancing at the Winter Garden one night, met her the next day, proposed and was accepted. They were married, and lived happily for some time, appearing in various theatrical attractions, until they reached San Francisco, where Mandel accepted the leadership of the Tivoli Orchestra and proposed to settle down. His wife was not content with quiet home life, and in April 1920, he alleges, she packed up her trunks and departed for New York.

LILLIAN TUCKER MARRIES

MEADOWBROOK, Pa., Oct. 30.—Miss Lillian Tucker, of California, was married to Mr. Charles Holland Duell, treasurer of the New York State Republican Committee, at Hillcroft, the country home of Mr. Duell's brother, Mr. William Sackett Duell, at Huntington Valley.

The bride formerly was well known on the stage, having been starred in the Chicago Company of "Three Faces East." She has retired from the stage.

Mr. Duell is the son of the late Judge Charles H. Duell of the United States Court of Appeals.

SHOWS ON THE SUBWAY CIRCUIT

The Subway Circuit, as the outlying string of houses in New York and Brooklyn is called, are playing a particularly strong list of attractions this week.

They are "Romance," with Doris Keane at the Shubert-Riviera; "Dear Me," at the Bronx Opera House; Mitzi, in "Lady Billy" at the Montauk, Brooklyn; "The Last Waltz," with Eleanor Painter at the Majestic, Brooklyn, and "Irene" at Teller's, also in Brooklyn.

EQUITY ASSN. PLANS TO PREVENT ACTOR-MGR. PROFIT-SHARING

Seeks to Do Away with Arrangements Whereby Actors May Share in Profits but Guaranteed No Minimum Salary—Actors at Disadvantage

That the chief reason of the officials of the Actors' Equity Association behind the recent announcement to the effect that the council of the organization was studying the possibility of meeting the present poor business conditions by actors' "gamble with the managers," by accepting large salary cuts and a percentage of the shows' profits, was to forestall and prevent actors from entering into purely co-operative arrangements with managers, became evident last week.

Widespread interest has been aroused among managers and actors by the publication of the plan, which was first carried in the weekly report of the executive-secretary, Frank Gillmore.

Equity officials realize that the present season is far below normal and are considering the salary and percentage plan in order to advise their members to adopt it where conditions require some such action in preference to the actors accepting purely co-operative arrangements by which they would not receive any minimum salary whatsoever, but would only come in on a share of the profits of the shows. It is the belief of Equity that purely co-operative arrangements, where no minimum salary is specified in the contracts, puts the actor in a disadvantageous position from which he has no redress in case of trouble.

A number of companies at present playing, several of them on Broadway, have already accepted cuts ranging as high as thirthy-three and one-third per cent, but are not to share in the profits of the shows. Several of the companies, however, among them that of "The Hero," the Sam H. Harris show at the Belmont, have entered into arrangements with their managements whereby they accepted the cut for a limited period after which, if the business warranted it, they would be put back to their original salaries and would also be paid back the money they lost by accepting the reduction.

Several companies have also accepted the purely co-operative arrangements which Equity officials are opposed to. Notable among them is the cast of George Broadhurst's show, "The Storm," which is at present playing through the South. The members of this company have agreed to do away with salaries entirely, only receiving pay when the receipts of the show are over the running expenses. This particular instance is said to be the one which led Mr. Gillmore to announce that the Council of the A. E. A. was considering the backing of the "salary and percentage" plan.

"Past cases where actors worked for managers on the co-operative plan have shown that it is to the actor's advantage not to accept any contract which does not include a minimum salary clause," said one Equity member who is well up on all Council matters. "The Actors' Equity Association cannot and does not attempt to fix actors' salaries, but it deems it inadvisable for the actors to protect themselves by demanding a stated minimum salary in such cases where an attempt is made to aid a show suffering from poor business."

The statement made by Frank Gillmore which started the present widespread discussion ran as follows:

"It has been suggested that a way out of the season's difficulties would be for the actor to gamble with the manager. For instance, if the highly paid artists in the company, say 50 per cent or more of the cast, were to accept a comparatively small certainty and a percentage instead of their regular salaries, this would undoubtedly enable the show to tide over many rough weeks, particularly at the beginning. Should the piece prove phenomenally successful the actor would benefit accordingly, and even if it were only half way successful the actor would at least get a longer season than if the expenses forced a closing.

$4,000,000 THEATRE OPENS

CHICAGO, Ill., Oct. 31.—The Chicago Theatre, a new motion picture house in course of construction for the past two years on State street, between Lake and Randolph, opened last Wednesday night. The theatre, which seats 5,000 people, is advertised as the wonder theatre of the world. It is said to have cost $4,000,000.

The Chicago has one of the largest stages in the world—175 feet wide, 35 feet deep and eight stories high. The feature film shown at the opening was Norma Talmadge in "The Sign on the Door." A spectacular pageant of Chicago's progress was also on the first bill.

KEIGHTLY SUES FOR CAR

Cyril Keightly, who is appearing with George Arliss in "The Green Goddess" at the Booth Theatre, started suit for $1,000, alleging illegal conversion of his Oldsmobile automobile, against the Gotham Garage Company, Inc., of No. 142 West Forty-sixth street, last week. Suit was filed in the Third District Municipal Court. Keightly left the car in the garage on October 9, according to the complaint filed, and when he returned for it on October 12 the employees of the concern refused to give it to him. He claims that they are unlawfully withholding it.

KAUFMANS OUT OF ROYAL BILL

Irving and Jack Kaufman, the phonograph singers, billed to appear this week at the Royal Theatre in the Bronx, did not go on and their place was filled by the Paul and Pauline aerial act. The Kaufmans, it is said, objected to the billing matter put out by the theatre in connection with their names and the engagement was cancelled.

"HONEYDEW" GOING OUT AGAIN

"Honeydew," the Joe Weber production which closed in Chicago recently, will go out again next season.

ROSE KING SUES FOR SALARY

Suit was filed last week in the Third District Court by Rose King, actress, against John H. Raftery for $245 alleged to be due as salary for appearing in Will Morrisey's "Dawn of Ireland," which was presented for only a week and a half last Fall at the Lexington Avenue Opera House. The $245 represents two weeks' salary and $50 which Miss King claims she expended for a gown. Raftery is sued as guarantor of the salaries of the company. Suit was brought through the Actors' Equity Association.

This is the third suit by actors growing out of claims for salary for appearing in "The Dawn of Ireland." Suit is still pending in the same court in which Rose King sued Will Morrisey for the same claim.

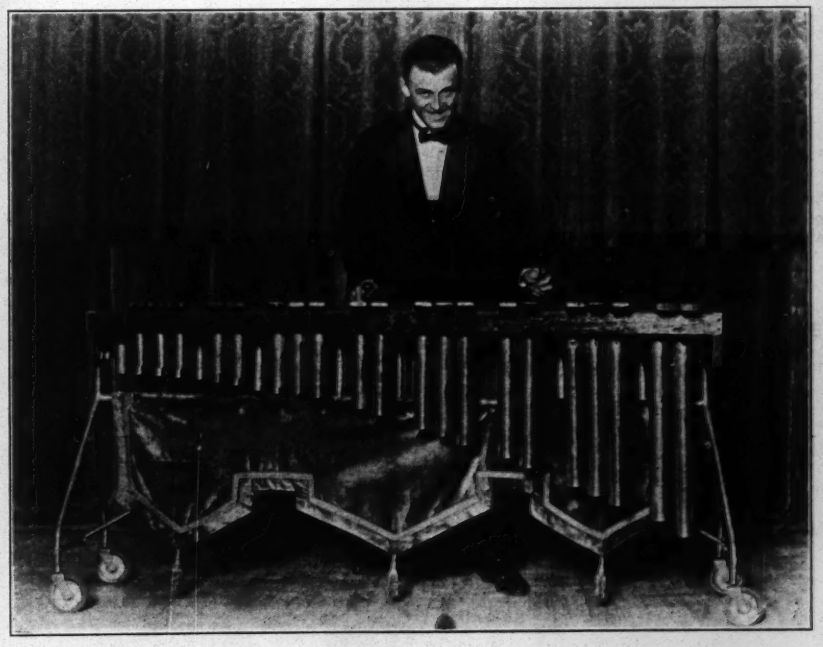
The first suit was started by J. Francis O'Reilly, also a member of the cast of the show, against Raftery last winter. This action was decided in favor of Raftery, as the judge ruled that payment should first have been demanded from Will Morrisey, who produced the show and signed the contracts. Raftery came into the proposition after the first week of the show as a fifty per cent owner. Morrisey testified at the trial of this action as a witness for the plaintiff. He asserted that Raftery had bought into the show after he had run out of funds. When the members of the company were not paid at the end of the first week, George S. Trimble, the Equity representative, received a guarantee from Raftery that the salaries would be paid the next week. The play closed the next week, however, and no salaries were paid.

"PHI-PHI" TO TRY AGAIN

"Phi-Phi," the Shubert musical show that was scheduled to open at the Promenade Theatre and which closed after a two weeks tour on the road, is having the book re-written, and the cast almost completely changed. Frances White who starred in the piece is said to have been unsuitable to the part, and will for the time being do a turn in vaudeville for the Shuberts. She will not be in the new cast of "Phi-Phi"

GOLDSTEIN GETS CARR CO.

SAN FRANCISCO, Oct. 31.—Nat Goldstein has taken over the Gold Carr Producing Company, having purchased the interest held by Nat Carr, and will be known hereafter as the Nat Goldstein Producing Company, with executive offices in San Francisco. The project which opened at the Columbia Theatre, with "Angel Face" will give San Francisco New York plays with New York casts.



FRANK BROWNE
A KNIGHT OF THE HAMMERS

This week, B. F. Keith's Riverside; then the Orpheum, Royal, and Bushwick, with all the rest of B. F. Keith time, until May 15, 1922.

NEW SHUBERT OFFICES OPENING

CHICAGO, Ill., Oct. 31.—An announcement given to THE CLIPPER on Saturday morning by David Beehler and Lester Bryant, of the newly organized Chicago offices of the Shubert vaudeville circuit, stated that the new offices of the circuit will be in the Woods building, occupying the former business offices of A. H. Woods, on the second floor of the Woods building. The new offices will be opened officially on November 1.

Lester Bryant, lessee and manager of The Playhouse and one of the new lessees of the Studebaker, will be the president and general manager of the vaudeville booking offices. David H. Beehler, for many years identified with the Western Vaudeville Managers' Association and Chicago vaudeville, will be the booking manager and either J. J. or Lee Shubert will be the vice-president. John J. Garrity, general manager in this vicinity for the Shubert interests, will be closely associated with the new intersts.

The new Shubert booking offices will be in direct opposition to the local booking offices of the Orpheum Junior Circuit and the B. F. Keith Circuit of theatres.

The Shubert Eastern offices will book theatres as far West as Detroit and the Chicago offices will handle the bookings from Detroit to the Pacific coast.

The new offices will do a general booking business, supplying vaudeville attractions to regular vaudeville theatres and movie houses.

David Beehler announces that the new offices have already signed several franchises in Chicago, calling for Shubert vaudeville in outlying districts. He refused to name the theatres for publication at this time.

Franchises will be issued to agents for bookings on the floor of the Shubert Chicago circuit.

TRIAL AGAIN POSTPONED

The hearing of the injunction suit against Charles Dale and Joe Smith, of the Avon Comedy Four, started by the Shuberts, was held on Tuesday of last week before Federal Judge Learned Hand, but the case was postponed until Wednesday of this week, when a trial will be held before Federal Judge Augustus Hand. Judge Learned Hand considered the case too involved to give a decision from the affidavits presented alone, and referred the cast to Judge Augustus Hand for a trial at which witnesses will be heard.

Julius Kendler, of the law firm of Kendler and Goldstein, appeared for the defendants, Smith and Dale, and W. Tuttle appeared for the Winter Garden Company. During the course of the hearing Attorney Tuttle emphasized the fact that the vaudeville team were engaged at the salary of $900 a week. This elicited surprised comment from Judge Learned Hand, who asked, refering to himself, "Is there any age limit in vaudeville?"

UTAH THEATRE SOLD

OGDEN, Utah, Oct. 28.—The Ogden Theatre company has taken over the Utah Theatre by acquiring all the interests of Joseph S. Campbell and family. The consideration has not been announced yet. H. W. Peery, general manager of the Ogden Theatre, says the Utah will be renovated and redecorated, and a new ventilating system and installed. Union operators and musicians will be employed. The house will also be given a new name before it reopens. The "Utah" was built about ten years ago and was first known as the "Isis."

STOCK ACTORS MARRY

SALT LAKE CITY, Oct. 28.—A theatrical romance of several years ended the other day at the City and County building here when Al. Smith, of the Wilbur Mack company, was married to Lillian Stewart, who was formerly with the Wilkes players. Smith met Miss Stewart at the Union depot and within an hour they were man and wife. Clair Sinclair, of the Wilkes players, and several others were present. The knot was tied by a "Mormon" Bishop.

Mrs. Smith will accompany her husband over the Orpheum Circuit.

"CUTTING WOMAN IN TWO" ILLUSION CONFLICT REACHES THE COURTS

Horace Goldin Files Suit in U. S. Court Against P. T. Selbit, English Illusionist, and Alexander Pantages, Asking Injunction and Damages

The dispute over the origin of the illusion in which a woman is apparently cut in two, which has reached international proportions, reached the courts this week when Horace Goldin, the American magician, filed suit in the United States District Court of the Southern District of New York against P. T. Selbit, the English illusionist, and Alexander Pantages, head of the Pantages Circuit of Vaudeville Theatres, asking for an injunction restraining the defendants from exhibiting the act in question and also demanding damages.

P. T. Selbit, who arrived in this country recently from England, gave the first public exhibition of his illusion of "cutting a woman in two" at the Shuberts' Forty-fourth Street Theatre the week of September 26 and is now playing on the Pantages Circuit. The Vaudeville Managers' Protective Association, of which Pantages is a member, had previously decided that the only one who had the right to perform the illusion in the theatres of its members was Horace Goldin.

Pantages' action in booking Selbit's act is looked upon in vaudeville circles as in open defiance to the authority of the V. M. P. A. This is the first actual breach between Pantages and the V. M. P. A., and, although no action has been taken by the organization in this case, it is rumored that the V. M. P. A. will definitely break with the western vaudeville manager.

Goldin has at present at least four other "Sawing a Woman in Two" acts playing on the various vaudeville circuits throughout the country, and Selbit, besides having several acts playing in England and Europe, is said to be contemplating putting out one or more similar acts here. The Great Leon, another magician, also claimed prior right to the act, but was ruled out by the V. M. P. A. after he had already opened with it.

Horace Goldin says in his complaint that "by reason of his 25 years' experience on the stage he is conceded to be the foremost prestidigitator in the theatrical profession. The illusion was conceived by him in 1906," says Goldin's complaint, and was one "not heretofore produced on any stage known as 'Vivisection,' in which a human being is apparently cut in two." In 1911, the complaint continues, the illusion was produced and presented by Goldin in England, Egypt, India, Java, China, Japan and other countries.

In 1919, says Goldin, he greatly improved the act and submitted it to John Ringling, of the Ringling Brothers' Circus in New York under the title of "Sawing a Woman in Two," for the purpose of having it produced with the circus. In April, 1919, Goldin states, he presented the illusion under the title, "Cutting a Woman in Two," and has been doing so ever since in the leading vaudeville theatres in the United States, especially those on the Keith Circuit.

Notwithstanding the fact that he spent a great deal of money and time in perfecting and advertising the act, the complaint of Goldin says, Selbit presented the illusion under the name, "Sawing a Woman in Two," at the Forty-fourth Street Theatre during the week of September 26 and is at present presenting the act in other vaudeville theatres, advertising it under the same title.

Pantages has permitted Selbit to exhibit the act to the public under the title of "Sawing a Woman in Two," alleges Goldin, and as a result of this the latter has lost "the benefits and profits of the act and has been prevented from producing the same in those places where Selbit and Pantages have presented the act.

Goldin demands that Selbit and Pantages be enjoined from presenting the illusion; that they be restrained from presenting any act or illusion under the title, "Sawing a Woman in Two," and that the defendants account to him for any and all income and profits derived by them from the presentation of the act. Arthur Fullman, of No. 302 Broadway, is attorney for Goldin in this suit.

BORIS THOMASHEFSKY SUED

Boris Thomashefsky, owner of Thomashefsky's Theatre, 111 East Houston street, was sued in the Supreme Court by Sigmund Zuckenberg, a composer, for $100,000 damages for alienating the affections of Mrs. Zuckenberg. Only a summons was filed in the case by Zuckenberg's attorneys, Kopp, Markowitz & Perlman, who said they had not yet obtained the facts upon which to base the complaint.

When Mrs. Zuckenberg came here from Austria in 1907 she was described as a prima donna of note in that country, having been known as the "Yiddish Tetrazzini." Mr. Thomashelfsky signed a contract with her at that time, and she has been associated with his enterprises most of the time since.

"SUNKIST" FOR COAST

SAN FRANCISCO Cal., Oct. 24.—The Fanchon and Marco show, "Sunkist," at present playing dates in the East, will be brought to the coast, and opens at the Century Theatre, San Franscisco, week of November 20th. With a Broadway reputation, and practically a new cast since it was organized here, it is expected to do a big business as the Fanchon and Marco brand are very popular on the Coast.

"AUTUMN FIRES" FOR PRINCESS

The East-West Players will open their season at the Princess Theatre week of November 7 with a series of one-act plays. Among their plays is included a translation from the Danish by Benjamin Glazer, entitled "Autumn Fires."

"FAIR CIRCASSIAN" REHEARSING

"The Fair Circassion," a costume drama laid in England in the early part of the nineteenth century, directed and produced by Gertrude Newhall, is now in rehearsal. The play is by Gladys Unger. It will open in Washington on November 21st and will be brought to New York a week later, opening at one of the Shubert houses. The cast numbers twenty people, Marguerite Maxwell playing the leading feminine role.

Miss Newhall, who is producing and directing "The Fair Circassian," is well known in the theatrical and motion picture fields as an art director. She was formerly connected with Arthur Hopkins.

NEW SKETCH IN "FOLLIES"

George E. Stoddard, author of "Jim Jam Jems," and co-author of "Listen Lester," has finished writing a one-act comedy sketch, which has been accepted by the Bohemians, Inc., and which will be produced in the current production of the Greenwich Village Follies, at the Shubert Theatre. Joe Brown and Robert Pitkin will be seen in the sketch, which is entitled "Lollypops," and will be assisted by the artists models of the company.

NO WEDNESDAY MATS. AT CENTURY

During the run of Sothern and Marlowe at the Century Theatre there will be only one matinee weekly, this matinee taking place on Saturdays.

During the season at the Century the following Shakespearean plays will be presented: "Twelfth Night," "Hamlet," "Taming of the Shrew" and "The Merchant of Venice."

CHANGES IN CHICAGO SHOWS

CHICAGO, Ill., Oct. 31.—A number of changes are recorded this week among the legitimate attractions. "The Bad Man" closed its engagement at the Princess on Saturday night and departed immediately for Boston where it will be stationed for an indefinite engagement. "The Whirl of New York," which proved a very light attraction for the Great Northern Hippodrome, closed and Eddie Cantor and his "Midnight Rounders" have reopened the house in an effort to place it on a paying basis. "Honors Are Even" was withdrawn from the La Salle Opera House, which has been closed temporarily.

"The Greenwich Village Follies" opened at the Garrick Sunday night to a capacity audience. Savoy & Brennan, Meyers & Hanford, Phil Baker, McCarthy Sisters, Ada Foreman and Collins and Hart are the featured members of the cast.

"The Skin Game," with Jane Grey in the lead, delighted the Central Music Hall with an evening performance on Sunday. The opening performance is reported to have been witnessed by a well filled house.

Margaret Anglin returned with "The Woman in Bronze," opening Monday night at the Princess Theatre. Miss Anglin's engagement is scheduled as indefinite.

Other legitimate attractions, now playing local engagements, are running along sucessfully and playing to record business.

"The Bat" continues to lead all Chicago attractions, having entered into its forty-sixth week and passing its 406th performance.

Others doing good business are "Tip Top," "Lightnin'," "The Gold Diggers," "Afgar," "The Scandals of 1921," "Two Blocks Away," "Lulu Betts," and "Nice People."

NEW THEATRE FOR BROADWAY

The Silver Building at No. 1662 Broadway, extending through to Seventh avenue, with a frontage of 60 feet on each thoroughfare, is to be demolished and in its place a theatre seating 2,000 is to be erected.

The property has been leased by Kriger & Aaron for the Silver Holding Company.

While no announcement as to the policy of the new theatre has been made it is believed that the new house will be another addition to Broadway's already big list of motion picture houses.

The lease is for a term of years and the aggregate rental amounts to $1,500,000.

MACGREGOR STUDIO OPENS

JAMAICA, N. Y., Oct. 22.—Eugene MacGregor opened his new dancing studio at the Riviera here today.

WM. J. MILLARD

Favorably known to theatrical folks as Assistant Corporation Counsel, in charge of all theatrical cases, for 19 years, is a candidate for Justice of the City Court of Manhattan and the Bronx, N. Y. City.

Election Day, Tuesday, Nov. 8, 1921.

Position on official Ballot: No. 2 in Group 5.

FIVE NEW SHOWS FOR B'WAY

Five new plays will make a bid for Broadway patronage this week. They will at least have the advantage of coming in at a time when the slump which has prevailed since the opening of the season shows some little sign of breaking.

The new productions which will make their first appearance during the week are, "Golden Days," written by Sidney Toler and Marion Short and which had it's premier at the Gaiety Theatre on Tuesday evening. Helen Hayes plays the leading role and is supported by a cast of four adults and a number of boys and girls ranging in age from fifteen to twenty.

Charles Dillingham brought into the Globe on Tuesday night his new musical piece "Good Morning Dearie" and on the same night David Belasco presented. "The Grand Duke," Lionel Atwell's new starring vehicle. "The Grand Duke," is a Parisian comedy from the pen of Sacha Guitry which was produced with much success at the Edward VII theatre, Paris last spring. The English version is by Achmed Abdulah.

The fourth play of the week is "Anna Christie," by Eugene O'Neil and it will be seen at the Vanderbilt theatre tonight (Wednesday). Arthur Hopkins is the producer and the leading roles of the piece will be played by Pauline Lord, George Marion and Frank Shannon.

On Monday night, at the Century E. H. Sothern and Julian Marlowe commenced a brief run in Shakespearian plays opening with "The Twelth Night."

PROCTOR INSURES EMPLOYEES

F. F. Proctor, owner of the F. F. Proctor Theatrical Enterprises and vice-president of the B. F. Keith Booking Agency, placed under date of October 15 a group life insurance policy upon the lives of all of his several hundred employees in his various theatres throughout the East. The insurance is written upon a progressive plant; that is, increasing in amount for length of service as follows:

Six months and less than 1 year.....	$500
One year and less than 2 years.....	600
Two years and less than 3 years....	700
Three years and less than 4 years...	800
Four years and less than 5 years.....	900
Five years and over.....	1,000

There is no cost whatever to the employee. The insurance is made payable to the employee's own dependent. There is no medical examination.

In addition to payment in the event of death, the insurance includes a permanent total disability benefit, providing for the payment for the full amount of the policy in the event of such permanent total disability before reaching age sixty.

The amount of the group policy placed with the Travelers Insurance Company exceeds half a million dollars and is one of the largest group policies written this year.

The Proctor organization places itself by this action alongside of the leading employers of America who have used a portion of their funds for the purpose of protecting the employees' families against the misfortune of death or permanent total disability.

"DRUMMOND" OPENS ON NOV. 7

"Bull Dog Drummond," the English drama which is still running at Wyndham's Theatre, London, will open at the Majestic Theatre, Buffalo, on November 7. A. S. Matthews will act the leading role, and the play is being staged under the direction of Fred. G. Latham. Charles Dillingham is the producer.

MARTHA PRYOR

Martha Pryor, whose picture appears on the front page of this week's issue of THE CLIPPER, is a young and charming singer who bills herself as "The Kentucky Girl."

Her success in all of the Keith houses predicts an early rise to stardom for the young Kentucky Miss is daily receiving offers to show her talents upon the legitimate stage. Her singing style, combined with her fine personality, sense of humor and stage ability, makes of her a big stage success. This week she is appearing at the Palace Theatre.

FAMOUS PLAYERS STOCK ACTIVE OTHER AMUSEMENTS QUIET

Big Film Stock Hits 65¾ on Monday—Upward Movement Believed to Be Result of Inside Pool—Orpheum and Loew's Inc. Quiet

Market quotations on amusement stocks are exceedingly encouraging in the face of the present prevailing poor business. While trading is light except in one issue —Famous Players-Lasky Corporation— prices are firm in all issues and moving upward in most.

The most active trading is being done in Famous Players stock. This stock is exciting much interest, as it has been moving steadily upward for some time. On Monday 11,000 shares were traded in, the closing price being 64⅛. The high water mark for the day was 65¾.

Loew's, Inc., has been hovering around 14 for the past few weeks. On Monday 2,600 shares were traded in, with a high price on the day's dealings of 14½.

Orpheum Circuit stock is quiet, the business during the past week averaging around 300 shares per day. The price on Monday was 14½.

Goldwyn Pictures Corporation, which is listed on the Curb Market, is also being watched with much interest. This stock has never been high, having been as low as 3, but during the past week it has worked its way up to 6. On Monday it closed at this price, the day's transactions amounting to 600 shares.

The general opinion of market observers is that Famous-Players, the star performer, is being operated in by an inside pool. The steady manner of its rising price gives strength to the belief that this is the case.

SELWYN MGR. SUES HOTEL

CHICAGO, Ill., Oct. 31.—Walter S. Duggan, who arrived in Chicago on August 7 to observe the construction of the Selwyn Twin Theatres which he is to manage upon their completion, has started a suit against the Congress Hotel for $50,000. Two individual suits were filed by Ben J. Erlich, one in behalf of Walter S. Duggan and one for Mrs. Duggan.

The Duggans registered at the Congress Hotel on August 7 and lived at the hotel permanently until the night of October 6, when they were awakened at 2.45 in the morning and informed by the house detective that they would have to leave the hotel, due to the fact that they were not a married couple. Mr. Duggan stated that he endeavored to explain to the house officer that he was a married man and that he had resided at the hotel for over a month. The detective is said to have become abusive and ordered them out.

According to records here, Mr. and Mrs. Walter Duggan were married in Chicago on October 28, 1920, following the return of Duggan from France where he served with the 324th Infantry, receiving a personal discharge from General Pershing. Duggan was press agent of Raymond Hitchcock's "Hitchy Koo" when he enlisted.

Mr. Duggan, in discussing the case with THE CLIPPER reporter, stated that he did not care to bring suit against the Hotel Congress that he would have been satisfied with an apology from the management and the discharge of the house officers.

Mr. Duggan is the personal representative for the Selwyns and has been appointed manager of their Twin Theatres, which are now in course of construction at Lake and Dearborn streets.

LITTLE THEATRE SOLD

PHILADELPHIA, Oct. 31.—The Little Theatre at Delancey and Seventeenth streets, has been sold to a newly incorporated institution known as the Little Theatre College of Stage Arts, one of the most complete institutions of its kind ever organized. The College curriculum will include every branch of study that enters into stage appearances, comedy, tragedy, farce, vaudeville, grand and light opera, dancing or concert. There will also be classes in chorus and orchestra work, each department being headed by an expert in his line.

C. Ellwood Carpenter, for many years a leading dancing and ballet master and theatrical producer, is President and founder of the College. He is also well known in Ocean Grove where he conducts the Casino Club.

$6,000 A WEEK FOR WRITERS

Mary Roberts Rinehart and Avery Hopwood, writers of the "The Bat," which is being played by no less than five companies in various parts of the country are dividing about $6,000 a week as their royalties on the big thriller.

"LILY DALE" FUTURE IN DOUBT

The future of the new James Montgomery, Joe McCarthy and Harry Tierney show, "Lily Dale," which closed in Baltimore last week, is in doubt, although when the piece was brought into New York last week it was announced that it would be rewritten, recast and produced within a few weeks.

The absence from the city of James Montgomery, who wrote the piece, and the booking of a new show into the Vanderbilt, where the piece was scheduled to play, however, leaves this open to doubt.

Montgomery left the city on Sunday for a vacation on which it is said that he will rewrite the piece, but no definite statement regarding it was made.

One thing regarding the piece, however, is correct, and that is that it had a stormy voyage on its tryout trip.

The cast, for some reason, did not suit and constant changes were made. In addition to this numerous arguments between the writers occurred, one of them being in connection with sharing profits in the production. The lyric writer, Joe McCarthy, is said to have declared that he wanted for himself and his writing partner a share in the show, and this, it is said, led to the sudden closing.

This difficulty, however, is said to have been smoothed over and fixed up in New York after the closing of the piece, but up to the time of going to press no definite plans regarding the future of the piece were announced.

At the Vanderbilt offices nothing regarding the piece would be said for publication. A member of the cast of the piece who has little faith in its revival said that, in his opinion, the show was "too much like 'Irene.'"

PHILADELPHIA STILL DULL

PHILADELPHIA, Oct. 31.—Philadelphia's theatrical season is still far from normal, with a few exceptions. The only shows which have played to good enough business to warrant its indefinite continuance is "The Bat," Wagenhals & Kemper's winner, at the Adelphi Theatre, and "Enter Madame" at the Lyric.

"Mecca," which opened last week, plays two more weeks at the Shubert Theatre.

"In the Night Watch," the Shuberts' spectacular production starring Robert Warwick, opened Monday at the Walnut Theatre, displacing Sir Harry Lauder.

At the Forrest "The Merry Widow" will be followed Nov. 7 by Ziegfeld's "Follies of 1921" for two weeks.

Ruth Chatterton in "Mary Rose" will close on Saturday after only a two weeks' stay. Its place will be taken next week by "Dear Me" with Grace La Rue and Hale Hamilton for a limited engagement of two weeks.

At the Garrick Theatre A. E. Erlanger's "Mr. Pim Passes By" will close on Saturday. The following week Sam H. Harris' "Little Old New York" will open there.

NEW HATTON PLAY IS A HIT

SPRINGFIELD, Mass., Oct. 28.—"We Girls," Marc Klaw's latest theatrical offering opened here last night at the Cort Square theatre with a fine performance for a three day engagement.

The story, written by the Hattons, is comment and criticism of society, which of course it must be. It discusses, not the struggle of a woman of 45 to appear 25—she accomplishes that without much of a struggle—but that of her daughter of 19 to make her mother accept her responsibilities and her age.

This problem is on after the first few minutes of the play and one wonders naturally enough, how it is to be continued through three acts. In this the Hattons are most ingenious. They do not depend upon popping through various doors of persons to spoil the various plots or counterplots. Each woman is forced to use the natural weapons in her armory and the spectator feels early in the struggle that it cannot end except in deadlock. Mother and daughter are exactly even in strength, and, indeed, it is only when the authors take an unfair advantage of the mother by bringing her twin brother from India, that the tie is broken.

Meantime, although it is not customary to speak of marvelous acting in a comedy, especially a new one, the audience has been permitted to see just such acting by Miss Young. It is difficult, and must be a little distasteful, for an actress to make an audience believe that she actually is 45 and yet looks 25. The character in mentality and method is the grown-up "Baby Talk Lady of Seventeen," but this does not suggest that it is not Miss Young's achievement, for it is.

The cast as follows were all good and well selected for the various portrayals: Minna Phillips, Eleanor Parker, Juliette Day, John MacFarlane, William Eville, Warren Krech, A. J. Herbert, Mary Hazel, Marguerite Forrest, Edward Fielding, Ray Wilson and Hallam Bosworth.

GRIFF-SHUBERT CASE SETTLED

The suit instituted by Griff, "The Bubble King," against the Shubert Vaudeville Agency last week, has been settled out of court, the English comedian receiving $600 from the Shuberts for the two weeks in which he laid off.

The case is an interesting one and is in a way important because a "trade custom" was involved which by the terms of settlement does not apply. Griff returns to work for the sixteen unexpired weeks of his twenty weeks' contract, and it is understood that the time will be consecutive. The $600 he received from the Shuberts was for the two weeks that he was forced to remain idle in New York.

The English comedian in his complaint, which was drawn by Harry N. Bloomberg of Bloomberg & Bloomberg, alleged that he had contracted with the Shubert Vaudeville Agency to play for twenty weeks at a salary of $300 per week, beginning on or about September 12th. At the expiration of four weeks, the plaintiff said, he was told by Arthur Klein, booking agent for the Shuberts, to return to New York. He reported for bookings, but has been laid off, the complaint said, since October 17th.

The contract is peculiar in that it does not specify that the twenty weeks are to be consecutive or that the engagement is to be completed in the current season. It contains an option for twenty weeks at the expiration of the original twenty.

The case discussed by men versed in legal matters practically concedes that the terms of employment meant consecutive weeks. If the terms of the contract were ambiguous or indefinite, a trade custom might be read into it. But where the contract is sufficiently definite, the question of trade custom does not apply.

AMELIA BINGHAM IN NEW ACT

Amelia Bingham will begin a tour in Keith vaudeville under the direction of Pat Casey. The vehicle chosen is the same she appeared in at the Actors' Fidelity League Benefit, given Sunday, Nov. 23rd, at the Henry Miller Theatre. The act is entitled "Catherine, Empress of Russia," and was written by Frank Ferguson.

JACKSON WINS WHITE SUIT

Fred Jackson, the playwright and lyric writer, won a judgment of $400 on Monday in the Supreme Court in his suit against George White, the producer, for royalties for the first "Scandals" show in 1919. The case was tried before Judge Daniel F. Cohalan and a jury and took three days. Arthur Driscoll, of the law firm of O'Brien, Malevinsky and Driscoll, represented White.

Jackson sued for one and one-half per cent royalties, claiming breach of contract. He sued about ten weeks after the show had opened and the royalties claimed would have amounted to about $1,500. If the trial had resulted in a verdict sustaining Jackson's contract, however, he would have been in a position to file suit for the same percentage of the entire season's receipts of the "Scandals of 1919," which would have amounted to about $10,000.

The verdict of the jury, which was directed by Judge Cohalan to find a reasonable value for Jackson's services—he having submitted certain manuscripts for the book of the show—was for $400.

According to Attorney Driscoll, Jackson was engaged to write a book for the show, but neglected to do so as he was then busy writing the book for "La La Lucille." Mr. Driscoll said that when Jackson attended the opening performance of the "Scandals" he remarked that he was glad he had had nothing to do with it.

Ned Wayburn, the stage director, and Edgar MacGregor, the director and producer, appeared as witnesses for Jackson.

During the first day of the trial, Friday of last week, George White, who had come on from Chicago to defend the action, asserted in the witness stand, when asked how the first "Scandals" was when it opened in New York, that "it was the rottenest show in the world." Judge Cohalan exclaimed "Not as bad as that! Just say whether it was good, bad or indifferent."

"The Scandals of 1919" was an out-and-out flop when it opened in New York, but after it went on tour it surprised the theatrical world by turning out to be one of the most profitable shows of the season.

MASON SUES ROMAIN

Homer B. Mason, the vaudeville actor now appearing in Shubert vaudeville, filed suit last week against Geo. E. Romain, also an actor, who lives at No. 304 Lefferts avenue, for $500 which he alleges is due him since December, 1919. According to the papers in the case, which were filed in the Third District Municipal Court by Mason's attorney, August Dreyer, he loaned the $500 to Romain in September, 1919, and was to be repaid in December.

The answer filed by Romain through his counsel, Paul N. Turner, sets up a counterclaim of $600 against Mason. Romain alleges that he was engaged by Mason on November 17, 1919 to work in a vaudeville act for four weeks at the salary of $150 per week. He asserts that Mason failed and refused to give him the employment or to pay him any compensation and demands judgments for the four weeks' salary.

TICKET SPECULATORS ARRESTED

CHICAGO, Ill., Oct. 31.—Speculators who have defied the city police department by selling tickets in front of the Illinois Theatre came to grief on Thursday night, when the police of the South Park arrested four.

The police have been unable to cope with the "specs" until a clause in the city ordinance was discovered prohibiting the sale, barter or gift of tickets on the boulevards under their jurisdiction.

Those arrested were Isadore Stein, Walter Burmeister, Daniel Wachman and Solly Sliv. Later the four were released on cash bonds and will have a hearing next week.

BALLPLAYERS AT THE PROSPECT

Nick Altrock and Al Schacht, the two ball players who furnished a lot of comedy at the World Series games, are this week at Keith's Prospect.

VAUDEVILLE

LOEW OPENING THREE NEW THEATRES

32 COMPLETED THIS YEAR

Marcus Loew will within the next four weeks open three new theatres all of which will play pictures and vaudeville. The State, in Los Angeles will be the first. This will open in about two weeks, the Gates Avenue, Brooklyn will get under way in about three weeks and the State in Newark in four weeks. This is the culmination of the biggest building campaign in the history of theatricals.

During the past year Mr. Loew has built and opened thirty-two theatres. All three new ones will be devoted to the showing of vaudeville and pictures.

Mr. Loew has personally gone to Los Angeles to arrange the opening of the State and the opening of the other two houses will be left in the hands of the Loew staff.

LINDER SUES DANCE HALL

Jack Linder, the booking agent, started suit last week for $16,000, alleging breach of contract, against the Marsan Amusement Company, who conduct the Riviera-Palace Dance Hall in Jamaica, Long Island. The suit was brought through Attorney David Stinhardt.

Linder contracted with the Marsan Amusement Company several months ago to furnish an orchestra of four musicians for one year at the contract price of $400 a week, according to the complaint in the action. He alleges that after two months the orchestra was wrongfully discharged, and is suing for $400 per week for the remaining ten months.

AM. ACTS FOR AUSTRALIA

SAN FRANCISCO, Oct. 31.—On the steamer *Tahiti*, which left this port Oct. 26th, was Burton and Dyer, a travesty duo, playing the Capt. Kidd act.—Granville and Fields, doing a "wop turn," and Taylor and Arnold, a musical team. These acts are booked over the Fuller Australian Circuit. Tozart monologist and cartoonist, is scheduled to leave on the steamer *Ventura*, Nov. 8th.

WILL ROGERS DOUBLING

Will Rogers will be seen on the Shubert Circuit in New York next Monday doubling at the Winter Garden and the Shubert-Crescent in Brooklyn. This action on the part of the Shubert vaudeville booking offices is undoubtedly an effort to bolster up the matinee business at the Shubert-Crescent which has been way off.

JACKSON LEAVES AUDUBON

Ben Jackson, for several years manager of the Audubon Theatre, will sever his vaudeville activities next week when he leaves to take up a managerial position for the Fox organization at its Los Angeles studio.

HELEN HUBER DIVORCED

CHICAGO, Ill., Oct. 31.—Helen Raparowitz, known in vaudeville as Helen Huber, was granted a divorce on Friday from her husband George Raparowitz, a motion picture operator. Cruelty was the grounds upon which the decree was granted.

Belle Murry has joined the cast of "Main Street" and opened in the play on Monday night of this week.

Athea, a Parisian dancer, will arrive in this country on Thursday of this week. She will be featured in the new "Midnight Frolic."

NEW ACTS

Jack Mack and Eunice Berhhan will soon be seen in a new act "A Barnyard Romance," written by Al Von Tilzer and Neville Fleeson.

Helen Pingree and Leo Hayes have a new act now in rehearsals entitled "Say It With Flowers," written by Tony Hunting and Corinne Francis.

Larry Meehan and Gertrude Newman, who were married last June, hace completed a new double act. Meehan was formerly of the team of Bender and Meehan while Miss Newman did a "single."

Alice Thornton and Lester Crawford have formed a new combination for vaudeville. Miss Thornton was formerly of the team of Haviland and Thornton while Crawford's act was known as Crawford and Broderick.

Billy Baskette and Tex Ellis will open a new act soon. It is slated for western time.

Sam J. Curtis & Co. are breaking in a new act entitled "Good Bye Boys."

Blanchon, billed in the past as "That Versatile Girl," will open a new act this week in New York.

Ada Carter will appear in a new musical act entitled "Assistance Please." She will be supported by a cast including two girls and a man.

Corrine Muir and Company are breaking in new material at Wilkes-Barre this week.

Clare Hubbard and Nat Barlowe will open shortly in a new blackface act.

Mann Holiner, who closed recntly in the Ruby Ray sketch, is rehearsing a new act in which he will open shortly, under the direction of Sam Shannon.

Cantor and Cullen, who have been appearing at one of Atlantic City's cabarets, will introduce a new act in New York this week.

Harry Hart, formerly with Valeska Suratt, and Murray Rose, who was with the Franklyn Four, are preparing a new vaudeville singing act that they will do as a double on the Keith time shortly. They expect to open next week.

Anne Kent, who formerly did a single in vaudeville, and Vivi Renaud, are preparing a new singing and dancing act in which they will open next week at a local house, under the direction of Sam Shannon.

The Oakland Sisters are rehearsing a new singing, dancing and talking act, in which they will open soon on the Shubert Circuit.

BIG BILLS IN WASHINGTON

WASHINGTON, Oct. 31.—Vaudeville patrons here are getting an unusually good bill this week. With Sophie Tucker, Franklyn Ardell, Roland Young and Ernest Ball heading the bill at Keith's and Will Rogers (in person) Nonette and Georgie Price in lights at the Shubert Belasco, it bids fair to make this a gala week in the Capitol's variety field.

Others billed in support of these stars are: Keith's — Basil Lynn & William Smythe, Reynolds & Donegan Co., Sharkey, Roth & Witt, and Alf. W. Loyal; Belasco —Emily Darrell, Donald Sisters, Holt & Rosedale, Jock McKay and Regal & Moore.

ERICKSON AND PATRICK MARRY

SAN FRANCISCO, Cal., Oct. 31.—Donnabelle Erickson, of the team of Wilson and Erickson, was married this week to Harry Patrick, of Patrick and Otto, at the Hotel Oakland last week. Both acts are playing the Loew time and Eugene L. Perry, manager of the Loew State, gave the bride away.

EMILY LEA IN NEW DANCE ACT

Emily Lea, assisted by Walter Pierce and Maxie, is going into vaudeville with a new novelty dance act and will open on the Keith Circuit early this month. Le Roy Smith's syncopated band will appear in the act.

SUNDAY SHOWS ARE CLOSELY WATCHED

BOSTON HAS EYE ON VAUDEVILLE

BOSTON, Oct. 31.—The local "blue law" element and other authorities interested are paying strict attention to Sunday shows, especially those given in vaudeville houses. Though the law regarding such shows has long been in effect, the authorities have given out notice that there are performers who are stretching it too far and that there is a general tendency to be lax. As a result from now on these shows will be carefully watched and performers and theatre owners prosecuted as the law permits.

Some of the things that Sunday performers must and must not do are: Not to wear any costumes excepting their street clothes. No dancing of any kind; the gags must be careful, no mention of prohibition or similar subjects unsuitable for Sabbath consumption. Female artists must wear dresses that reach to their ankles. The talk may be light, but comedy in the full sense of the word must not be pulled, and make-up is taboo of course.

Many artists in the past who are rated pretty good actors have found it difficult to put over any semblance of their act with any semblance of their usual hit, due to the curtailments. Others have gone as far as possible, and as a result the authorities have received complaints from blue law spotters. The outlook now seems rather slim here for anything but straight singing or some talk by the actors on Sundays, which cannot be said to be popular with all of Boston's theatre-going public who are watching developments.

BIG WEEK FOR HENNEPIN

MINNEAPOLIS, Oct. 31.—The Hennepin, the first of the four new million dollar theatres under construction in the west for the Orpheum Jr., finished its first week with a $19,000 business.

With a seating capacity of three thousand the total number of persons to attend the opening weeks' performance runs into thirty-five thousand, an average of five thousand a day. The two houses yet to open are the "Golden Gate," San Francisco, and "Hillstreet," Los Angeles. "Main Street" in Kansas City opened last week.

RUTH ACT OPENS THURSDAY

Babe Ruth, who has been routed over the Keith circuit for twenty weeks at a salary of $3,000 per week, will open at Proctor's Mt. Vernon on Thursday of this week. In the act will appear Wellington Cross and after the break in the pair will be seen at the Palace probably the week of November 14.

The booking of the home run king is unusually long and will last until time for the Yankee team to leave for the spring training trip.

SUNDAY CONCERTS AT MONTAUK

The Montauk Theatre, Brooklyn, began a series of Sunday concerts this week, with the scale of seats running to a dollar top. Louis Pincus, of the Amalgamated office, booked the show, and assumed the management. It is expected that the house will continue its policy of Sunday concerts throughout the season.

THE SMITHS IN VAUDEVILLE

Jack and Fay Smith, who were in vaudeville previous to being on the professional staff of the Broadway Music Corporation, have returned to vaudeville and are doing a new act written for them by Lew Brown.

N. V. A. COMPLAINTS

King and Millard have filed a complaint against Overholt & Young for the using of a bell ringing gag in the act. "A Pair of Liars."

Joseph Bennett, who does an act called "The Telephone Tangle," has complained against Backet and Beach for using the business "lines busy." Bennett claims that the bit belongs in his act.

Hawthorne & Cook have filed a complaint against Bryant and Steward claiming that they have infringed on his "Lardeum" business.

May Hunt has filed a complaint against the team of Creamer and Leyton who she claims she engaged to write a song for her act. She stated that the song in her opinion is unsatisfactory and that she has been unable to get the authors to replace it with another.

VAUDEVILLE AT NEW AMSTERDAM

The first of the Keith Sunday vaudeville concerts at the New Amsterdam theatre was given on Sunday night of this week. Nine acts were seen on the following bill: Daphine Pollard, Van and Schenck, Carl Randall with Berta Donn and Dorothy Clark, Robert E. Keane and Claire Whitney, Avon Comedy Four, Pearl and Guy Magley, Bert and Betty Wheeler, Dufor Boys, and the Six American Belfords.

Julius Lenzberg's orchestra furnished the music.

The evening show was the only one given but in the future Sunday matinee performances will be presented.

CORNELL AGAIN PAN. MANAGER

OAKLAND, Cal., Oct. 31.—Harry E. Cornell assumed the management of the Oakland Pantages Theatre last week, succeeding Thomas Meyer, who resigned. Announcement of Cornell's return to the Pantages was made by Alexander Pantages in a telegram from Los Angeles.

Until recently Cornell has been manager of the Oakland Orpheum, but resigned some weeks ago to take a much-needed rest. Cornell managed the Oakland Pantages during 1915-16, leaving for Minneapolis to open a house in that city in 1916.

CLEVELAND SEES BIG SHOWS

CLEVELAND, O., Oct. 31.—Vaudeville lovers will see two big shows this week, the Keith attraction and the Shubert.

The Keith bill includes Charles (Chic) Sales, The Ford Sisters, The Lightner Girls and Newton Alexander, Fenton and Fields, Pierce and Goff, Sawing a Woman in Half, Reddington and Grant and Bailey and Cowan.

The Shubert bill is headed by Nora Bayes, and others on the bill include, Burt Shepherd, Arturo Barnardi, Bob Nelson, "In Argentina," Klein Brothers, Liponski's Novelty, Milo ?, Hattie Althoff and the Tinnin Dancers.

MATTHEWS LEFT $3,000 ESTATE

William Clinton Matthews, formerly well known in vaudeville as a portrayer of tramp characters, left a will leaving $3,000 to his wife known as Nellie Harris.

With the exception of two small bequests his widow and former vaudeville partner is made sole heir and in the event of her death the estate is to go to his stepdaughter, Nellie L. Levine.

"MORTAN REVUE" FOR SHUBERT

Nat Mortan is producing a ten-people-act for Shubert vaudeville to be known as "The Nat. Mortan Revue." The act is to open in two weeks with Princess Wana, Marie Danya, Elaine Dale, George Kennedy and a five-piece orchestra.

QUIGLEY BOOKING SCENIC

John Quigley, the Boston agent, is booking the Scenic Theatre in Pawtucket, R. I. The house is operating on a split week basis playing five acts and a picture each half.

VAUDEVILLE

VAUDEVILLE REVIEWS

PALACE

An unusually late show, and the program rearranged as the management saw fit.

Anita Diaz' Monkeys opened the bill; an assortment of little apes doing stunts on the rings and what not. Assisted by an unbilled man, the Darwinian subjects performed comically, proving that monkeys are still the favorite animals of folks who go to the zoo or theatre to see animals perform.

Martha Pryor, "The Kentucky Girl," in the second spot, assisted by Bob Geraghty at the piano, had a pleasing routine of songs which she sang in good voice, well suited to the type of songs she rendered. Effecting the languid style of movement to accompany her numbers she went over very well. "I'm No One's Fool," "Dapper Dan" and "Bow Wow Blues" were her best efforts.

In their fifth and last week at the Palace, Paul Whiteman and orchestra were five times as enjoyable as ever. All of the numbers were by request, most of them being selections he has featured in the past, or made records of for mechanical companies. Before they were through with their ultra-jazz offerings, the orchestra had the show wound around their fingers, stopping it cold as usual.

In the fourth spot, and a hard one inded for a musical act, Herschel Henlere presented his "Pianoflage," casually mentioning in his opening remarks that Madame "Skiddikadinki" had a cold and could not appear. Those who haven't seen the act before weren't hurt by what they didn't know. Being a good showman, in addition to being an excellent pianist, he had no trouble putting his act over as a single for a hit, doing his usual piano stuff, which is the last part of his regular act.

Bessie Clayton closed the first half, stopping the show as well with her new offering, "A Box Party," scoring a tremendous and triumphant hit. For detailed review see under New Acts on another page.

The second half was opened by "The Love Race," a miniature musical comedy in three scenes. There are several changes in the cast of the principals since we last saw the act and the new lines injected are helpful. The girl taking the place of Mildred Keats, who formerly played the feminine lead, does very well, her voice helping considerably, though she does not dance. It is not missed as the Love twins are there as usual full of energy, and cute as ever. The boy that replaced Tommy Gordon as the tout is also good. Somehow the act seems to drag when it is expected to end, just before the afterpiece which is all right. After the race is over and the tout has won the hand of the girl, the climax has been reached and the ensemble jazz, song and dances that go on seem to prolong the ending unnecessarily.

The Avon Comedy Four, held over from last week, handed out the comedy and laughs fast and furious. Despite the fact that their stuff has been widely quoted and one almost knows what is coming, when the gag is sprung the audience can't help laughing for they do it in a manner all their own. The comedy of the chef still carries the act along at high speed, and vocal numbers also went over great.

In the next to closing spot the dancing Mosconi family in "As They Were," went over in no mean manner, having a dance routine not equalled by any other dancing family in their particular line. After their opening bit done as "Wop" characters, they speeded the works to the limit. Louis and Chas. Mosconi are still the piece de resistance of the act with their eccentric steps; Verna and Willie are also there, all of them sharing equal honors at the finale. Unfortunately they did not get on until late.

Siegel and Irving closed the show, going on at 5.50 p. m. and playing to an audience reduced in number. M. H. S.

RIVERSIDE

Frank Browne, a xylophonist, opened to a small house. However, Browne was fine in the opening spot, and stopped the show, the audience forcing him to take an encore before allowing him to go. In taking this encore, Browne announced that he would play the "Hungarian Rag," which was composed by Julius Lenzberg, the musical director of the house. The piece seems to be a jazz edition of Lizst's "Second Hungarian Rhapsodie."

Jack La Vier and his one ring circus, which consists of a trapeze and two mainstays, didn't go as well as usual. His struggles to maintain his equilibrium on a chair mounted on the trapeze caused much laughter, but little applause, and La Vier went off without taking a bow.

Chas. Olcott and Mary Ann in "Charlie's Songs" appeared in the third spot, and Mary Ann got across very well. She is a girl of many attractive points, and has a pretty voice. Olcott indulges in a little rough comedy, gleaned from his songs. His main comedy song offering was a little risque, and, as a result, did not go well. Mary Ann was refreshing and with her voice to aid her was fine.

Albert Lloyd and Earl Christie, "two Southern Gentlemen," had a good line of patter and gave the orchestra a breathing spell. It was evident, however, that the act was written before prohibition, although there has been new material added to it since. Altogether, the act had an unusual line of comedy, with a little real acting thrown in. It went over nicely, to a house that was gradually filling.

Harry Carroll and Company, who appeared before the intermission, gave a good performance, and was well received. The girls are neat, and are attractive. The prima donna has a good personality, but little voice. Tremolo is too pronounced in her voice, and her breathing is audible. The Bennett Twins, two little girls, were great, and took the house with their "baby" voices and their dances. The juvenile man, Harry Miller, announced that he was no singer, but sang all through the offering, and did very little dancing, a feature in which he excels. Altogether it's the Bennett Twins, Carroll and Miller that makes the act get over.

Royal Gascoignes, the wizard and grand past master of the art of juggling, had his sixteen-year-old dog, Bertha, which he claimed was the greatest dog-acrobat of any age,—and proved it. The dog does a double somersault in the air, landing on its fore feet on the palm of Gascoignes' hand, and balances there. The dog was a riot. Gascoignes had another dog, Teddy, a four months' old pup, whom he could balance on his nose and head. This dog's stunt was to do a somersault in the air, landing with one fore pay on one finger of Gascoignes' hand and balancing there. The act was full of pep and had the material and personality to back up the ability of the man. It was a riot, and deservedly so.

Yvette Rugel, the miniature prima donna, went over in fine shape. Opening with a medley of the operatic and semi-popular song numbers, she soon won her way into the hearts of the audience. For a feature number she gave a description of Cecilia, the demure country maiden who was possessed of a beautiful voice. Miss Rugel demonstrated the girl's career from the country to the city cabaret, ending up with a grand finale by showing her debut in opera. Miss Rugel used "My Little Grey Home in the West" in three ways typical of the girl's career.

The International Nine, an acrobatic and tumbling act, with a lot of shouting thrown in to make the act more impressive, closed the bill to a rapidly diminishing house. D. S. B.

WINTER GARDEN

The Shuberts have retained three acts for a second week at this house; they include Hetty King, The Lockfords and Lord-Ain.

Arco Brothers opened in a beautifully draped curtain, and performed some truly artistic feats.

Rudinoff, with his artistic studio entertainment, does some original smoke etchings, and winds up with some love bird whilstling, of which he claims to be the creator.

"Cave Man Love," featuring Richard Bartlett, Zella Rambeau and Helen Coyne, is programmed as a Musical Comedy Novelty in five scenes, with book by Harlan Thompson, and music, William B. Friedlander, who is also the producer of this act in conjunction with L. Laurence Weber.

The plot deals with a bashful lover who hasn't the nerve to propose. He falls asleep and the following scenes represent his dream. The first scene of the Medieval period is beautifully costumed, and Miss Coyne did an excellent toe dance. The scene between the lover and the maid is purposely played in a burlesqued fashion to get laughs, and in fact all the scenes are played in the same vein.

The Egyptian scene was very impressive, and the prehistoric period had some good comedy in it, and also a well executed dance by Miss Coyne. The music in this number, however, belongs to Grieg, and should be credited to mentioned composer. The end is, as one would expect it, he awakens, kisses the girl in cave man fashion, she admires him for it, and, of course, we know that they will wind up by getting married.

Lord-Ain began his routine with a number he did not sing last week, entitled "O Sole Mio." He repeated his "The Cavatina." from "Barbiere di Seviglia," and a scene from "Rigoletto."

Hetty King got a tremendous reception on her entrance, she sang some number she did not render last week, and altogether was a delight.

The Lockfords followed intermission. This twain have a very deserving and meritorious dance offering. They scored as tremendously as last week.

Donald Brian got a rousing hand on his entrance. He is assisted by Miss Virginia O'Brien who is a capable accompanist, and also has a pleasant voice. Brian began his routine with some gags that were well put over. He then sang "My Darling," followed by a buck and wing dance. The other numbers were "Grandma's Sunday Dinner," and "I'd Rather Have Loved You and Lost You, Than Never Have Loved You At All." At the end he recited a poem by Alfred E. Guest, entitled "It Takes a Heap of Living to Make a Home." The act scored.

Mason and Keeler presented a one act play entitled "Married," and written by Porter Emerson Browne. The act is very well written, and although having been played over the Keith and Orpheum circuit for several seasons, it still draws laughs galore, and it seems that it could go on forever as an excrutiatingly funny act.

Vardon and Perry, the "Live Wires," lived up to every letter of their billing. These boys are getting better every time we see them. They put over numbers in a way that are unique. The Spanish number with the boys accompanying themselves on the guitar and mandolin was excellently rendered, and the rube number with one of the boys playing the harmonica was a howl. They finished this number with an eccentric dance. The next number was burlesqued, and rendered in Scotch kilties, it was a riot. They finished with a "Chicken Chaser" number, assisted by an unprogrammed girl. They scored a genuine hit, and in spite of the late spot, they held the audience to the very end.

Mlle. Nana closed the bill with some well executed dancing. M. R.

FIFTH AVE.

Toyland Follies opened a bill which might have ben styled an "all comedy" program at the Fifth Avenue, Monday. This routine of puppets is really a complete vaudeville show in itself, with an orchestra, magicians, dancers, even a little musical comedy, and so forth. For some mysterious reason the orchestra ceases playing at times, only to start up again later.

Second spot was filled by Jack Marley. The special set and novel introduction as a Jack-in-the-Box gives his turn a good start. The chief merit of this act lies in the material. It ran for ten minutes without a really old wheeze in it. His recitation about Babe Ruth, introducing the names of the Broadway plays, drew a large round of applause after it had time to sink in.

Holmes and La Vere have a novel and varied routine which keeps the audience amused all the time, and even caused some noticeable outbursts of applause and laughter. The opening of the couple sitting in a box watching a show is good for much comedy about married life. The lights then go out, and the scene is switched to the stage, where one of the turns supposedly on the bill is presented. The girl makes a good looking boy, and dances well. The man's piano solo is good for much comedy. For the rest of the act the scene is the box again, this time after the show. The act went big with the real comedy "punch" at the close.

Josephine Davis' offering also got over nicely. She started rather slowly, and her first two numbers didn't receive much of a hand. The same was true of the accompanist's solo. But after Miss Davis' change, things went better. Her idea of calling for request numbers by mind reading contains much good burlesque and comedy

Jones and Jones use a little too much green lighting in their act. Its appearance at the opening gives a gruesome effect rather than one of daybreak, or twilight, or whatever it's supposed to be, and later when the spot is turned on them for the Mammy song, it savors too much of conventionality for a blackface act. Otherwise the act is very entertaining. It has some real humor, and while the audience is rarely lifted out of the smiling stage, it is doing that all the time, when there is a good song at thefinish to draw the bows, as these boys do. Their encore song "Jail House," is good, although there is nothing startlingly remarkable in it.

Frank Dobson and his Sirens was the only big act on the bill. This turn runs a half hour, and every minute of it filled with good entertainment of some sort, from plain singing and dancing to slapstick comedy, with an overwhelming majority of the latter. Dobson himself is very good, and the entire supporting cast fill the bill admirably. The couple about to be married are as great opposites as Joe Rome and Lou Gaut, and use all the opportunities given them to the utmost. The chorus girls are mostly large, and some of them are good looking.

Frank and Teddy Sabini and Company romped off with the applause honors of the show and some to spare. The girl enters singing, and the two men in the orchestra first get out of tune and then start quarelling, interrupting the progress of the show. The audience is kept in a continual uproar from the first moment until the final bow is taken. Laughs are systematically built up, and the full benefit is got out of every situation. But while this is the main part of the act, it was Miss Sabini's singing which brought down the house with applause, and made them demand bows and more bows until finally a speech was necessary.

La Dora and Beckman closed the show. The most vivid impression this act leaves is that of a period of rehearsing with the orchestra. Some of the work on the trapeze and rope is fairly good, but there is nothing unusual. W. D.

VAUDEVILLE

FORTY-FOURTH ST.

A bill that is resplendent in variety, representing the quintessence of grace, rhythm, color and humor, is being presented this week at this theatre.

Lucy Gillett, in a special setting representing quaint Holland, opened the show. Her act consists of some juggling, acrobatic leaps and splendid balancing feats. She provided a very worthy offering.

Then came Anthony, who did some excellent whistling, and for good measure finished up with some accordion selections.

The "Three Chums" opened in a beautifully draped setting, representing a club. The boys sing some peppery numbers, speak of their sweethearts, and also sing sentimental ballads about them, and do fine harmonizing. They wind up in one singing a concoction of all the popular numbers.

Walter Weems, the subtle "Southern" humorist, began with a comic number. Then followed gags delivered in Georgian dialect that were mirth provoking. He also did some burlesque playing on a baritone horn, and for encore played a "straight" selection on the instrument, and got some real tones and melody, which drew a deserved round of applause.

Alexandra Carlisle and Harry Corson Clarke, in a one act playlet written by Lawrence Rising, provided the histrionic part of the bill. The scene represents an observation platform of an express bound for Chicago, enters a traveling salesman, who displays a thick bankroll to the conductor; he is warned by conductor to be careful about it. A few moments later a woman dressed in flaming red enters, she is a courtesan, and begins a flirtation, the man is silent all the way through—and so she decides to frame him up, she threatens him with creating a scene that he attacked her, if he refuses to give her five hundred dollars, the man is stupefied at this and dares her to go ahead and carry out her threat, which she does. The conductor rushes in, and when he is about to arrest him, the man shows his cigar with the ashes intact, proving that he could not have possibly attacked her. He does not bring charges against the woman, however, and when the train arrives at his destination, and he is about to alight, she pulls a stumbling stunt, and while he helps her up, picks his pocket. The act was excellently performed.

Charles T. Aldrich did some amazingly quick change impersonations that were faster than lightning, and truly mystified the audience. He scored a big hit.

Lillian Fitzgerald, the vivacious comedienne whom we reviewed in these columns not so very long ago, just vibrated with animation and "pep." She infused new life into the audience. Her numbers are excellent, and she puts them over in a style all her own. She is capably assisted at the piano by Billy Griffiths.

La Sylphe with Fletcher Norton and Company, presented a spectacular dance cycle, in four episodes, entitled "Behind the Mask," and conceived by Mr. Norton. The succeeding scenes are explained by a tragi-comic mask that was quite novel and effective. The first episode is within a pagan temple; in this scene she did a fire dance that was startling.

The next episodes are Japanese, Chinese, and ends with a beautifully staged Medieval Spanish Castle.

This offering was the most artistic we have seen in a long time in vaudeville, the mise-en-scene was perfect, and it deservedly scored the hit of the bill. Norton did some exceptionally fine work.

Callahan and Bliss, in nutty make up, opened with a nutty number. They then did an eccentric dance, and the rest of the act consisted of hokum, but uproariously funny hokum.

Maria Lo closed the bill with striking imitations of world-famous China creations, in a series of artistic living tableaux.

M. R.

SHOW REVIEWS

COLONIAL

Mr. Gallagher and Mr. Shean were present at the Colonial Theatre and it might be added that they were wisely spotted next to closing, the management making sure that the show would be over by midnight.

From the beginning of their first song they tied their audience up in a knot and kept them tied except the hands—these were left to applaud with and the tumult raised after each chorus could have been heard in the Bronx. As a finale they were forced to take a bow in the middle of the last act, but that didn't seem to matter as nobody seemed to know the last act was on, or at least they didn't appear to care.

And this was not the only good thing on the bill. Every act was good, 'though here and there some stood out a little better than the rest, with two of them adding something to the overtime to be drawn by the stage hands out of the day's business.

The first real hit on the bill was Burns and Freda. This is strictly a "wop" act in every sense of the word. The bit where the balloons are used went over with the crowd for a wow, and every time Burns would say "I thinka you touch" a rattle of guffaws and snickers flooded the house, getting louder and louder with each repetition. Next to this act for the honors of the evening comes Carl Randal, assisted by Dorothy Clark and Bertha Donn, who are destined to be more "than also-rans" in the world of variety. These girls have everything that goes to make ideal vaudeville material. A stage presence that does more than its share to put the act over. Randal, as has been stated many times, is a real performer with a sense of stagecraft that is uncanny in one so young.

Anna Belle with Joe and Sherman Trennell opened the bill with a very good tumbling trio act with just enough comedy sprinkled through it to keep them laughing and not enough to detract from the feats performed. The feats were no small part of the act and a few minutes of the act proves that the woman is not excess baggage.

Dave Roth came second with his versatile impressions that seem to hit the crowd in its weak spot. His imitation of Paderewski was better than well received and his one string violin number brought a strong encore. His dancing finish imitations of George White and Pat Rooney put the act over for a good report.

Frances Pritchard was next. Assisted by Edward Tierney and James Donnelly, two clever foot-sure chaps, she put a dancing act over for all it is possible to get out of a dancing act. Particularly outstanding was an eccentric dance done by the team.

Then came Burns and Freda. We have already stated what they did to the show.

Elsa Ryan, supported by Rodney Ranous, closed the first half with a cute little sketch that would have ended in disaster if not for the quick thinking of Miss Ryan and the combined showmanship of the two. The act went along smoothly getting laugh after laugh and the finish found them still on the stage when something went wrong with the curtain. Instead of getting up and leaving the table on which they were sitting, they sat it out ad libbing.

George Bobbe and Eddie Nelson opened the last half and closed their act with plenty of applause. Nelson's singing, the high spot of the act, went over but missed a lot due to the oldness of the song.

Carl Randal came next with his "And That's That."

Following this we had Mr. Ed. Gallagher and Mr. Al. Shean. What they did is now ancient history.

Page and Green, a tumbling act, closed the bill but few stayed to see the act although it showed up very well. E. H.

81st STREET

Opening the bill came Hurio billed as "In the Days of Caesar," an acrobatic and balancing act. In the opening, a crimson curtain in "three" was drawn aside, showing a man posing as a gladiator with sword and shield. After a few stunts, he went off, getting little applause.

Pearson, Newport and Pearson, two men and a woman, in second place, had no difficulty in holding their own. The men do every conceivable buck and acrobatic dance, besides doing their original table dance. The woman, after the opening dance, plays the piano, and did her work well. The men, in their single and double routines, were clever, and were greeted in a gracious manner. They were both excellent in their line of work, and worked hard to get the little applause they received at the conclusion of their offering. The girl, during one of the interims, while the men were changing, amused with a song concerned with a country boy's description of "Uncle Tom's Cabin." It was a comedy song, and was the cause of much laughter, all of which was legitimate. This act took second honors in the performance.

Bessie Rempel and "him," in an offering, the main theme of which is a very ordinary argument between a man and his wife, whom he has taken fishing with him, on a fresh water lake. She asks for a drink of water, and talks indefinitely about the children, generally boring everyone. In the end, she catches a big fish, while the man, after much tugging, lands a little sardine. A row boat is the only thing that is unusual about the act.

Fisher and Gilmore did well and scored some laughs on the strength of their own ability. The scene in a country parlor, with the designing maiden laying a trap for the man she loves, was well done, and was well received. The man does a good "rube" without burlesquing the character.

Joe Darcey, who is always good for two encores, was forced to take three at this performance. Darcey has a clever way of expressing himself, and, while some of his gags were old, he put them across in good style. He was recalled many times. It might be added that there is a touch of Eddie Leonard in the "Malinda" song. Darcey, for one of his encores, asked permission to introduce a new song entitled "Weep No More, My Mammy," and took first honors of the evening.

The closing act on the bill was "Two Little Pals," a George Choos presentation. Jack Henry, as the comedian, was not at all funny.

Miss Mae, the comedienne, played the part of a cook, and was but mildly amusing in her antics. The juvenile, Harry Mayers, and the ingenue, Estelle McMeal, would wear better on the audience if they showed a little more individuality, and less of the dramatic school type of art. The chorus men were not good, as they all laughed at once, and then, boisterously. Harry Pearce and Mabel Grete, the dancers, got a good hand on their efforts. They made a trifling *faux pas*, but stuck it out, and received recognition from the indulgent house. The settings were elaborate, and the piece was well lighted, and there is no reason why the offering should not do better.

D. S. B.

SEEKS MOTHER'S ESTATE

In appeal to the Surrogate's Court Liane Carrera, daughter of the late Anna Held, asked that she get the custody of her mother's estate.

Miss Carrera petitions for the removal of Charles F. Hanlon, of San Francisco, as executor. She said that he has been ordered twice to return assets of the estate to her and has failed to do so.

Anna Held left about $400,000.

NEW ACTS

(Continued on page 12)

BESSIE CLAYTON

Theatre—*Palace.*
Style—*Dance playlet.*
Time—45 *minutes.*
Setting—*Full stage, special.*

The prologue with which the act opens is quite novel in this instance, showing a miniature box, on the right, in front of the drop. In it are seated a man and girl as though they were at the theatre. A sort of wandering minstrel came on, in colorful raiment, with mandolin slung over his shoulder. After a few words from him the couple announce that they want "Bessie," and chime in with the sang "We Want Bessie." Guy and Pearl Magley were in the box, and Mercer Templeton was the minstrel.

After the prologue, which was short, the act went to full stage with a scrim in the background. The Versatile Sextette, a jazz band, with players who had wonderful voices were on the left. The man and girl, who were seen in the little box, joined the troubadour in a dance. This, as all of the subsequent dance offerings, was graceful and full of pep.

Miss Clayton followed the trio, doing one of her specialty toe dances, getting a hand at her entrance, and at the finish of the dance. Two men in evening clothes did a song and dance next, the jazz sextette playing for them.

The next bit was dainty and graceful, being done by Miss Clayton and Pearl Magley, clad in lavender colored crinoline gowns. After dancing a little they were joined by a man in a suit of similar color and period as worn by the girl and the three did a sort of minuet that went over unusually well. A singer from the jazz band sang a published number that also scored, and Miss Clayton followed with another inimitable dance.

A phonograph in the distance dispensed a jazz tune with an Oriental twist, as Miss Magley made her appearance as a Chinese girl, dragging a rag doll after her. She was soon joined by a man also in Chinese costume and the two did a sort of Oriental fox-trot that was great. A baritone from the Sextette then sang a selection from "Pagliacci," to a good hand.

Two men and Miss Clayton were seen next, Miss Clayton doing some ballet steps. They were followed by a singer from the jazz band who sang "Mighty Like a Rosenbloom," a character and novelty song that went over to much applause. After another vocal number two men in silk minstrel clothes danced, and did excellent high kicking and handsprings.

Miss Clayton came on next in an Alice blue dress, with a pink sash, and gave a remarkable dancing exhibition. The other girl followed and with the aid of a partner did some difficult acrobatic dancing.

Miss Clayton came on again with wonderful exhibition of difficult toe dancing and high and back kicks.

A single by one of the men was one of the hits of the show, the steps being eccentric, coupled with unusual stunts. Another single by a man dancer, and some modern steps by Miss Magley and partner as well as several other numbers by Miss Clayton, who was at her best later, brought the act to a knockout of a finale, where all hands clowned and danced.

The dances were superbly done and the music of the act tuneful and full of life. The staging was excellent and the act gathered speed as it went along, stopping the show cold. The applause was the greatest we ever heard at the Palace for any act. Not a flaw in the piece which abounds in talent galore, not to mention Bessie Clayton herself. M. H. S.

VAUDEVILLE

58TH STREET

(Last Half)

Irene and Felix opened the show in an act which worked in a manner that suggested that it was making its first appearance. It may have gone on as a tryout but if so, it was too soon for in its present form the act appeared to be still in the rehearsal stage. The act opened revealing a beautiful black and white drop in one. Felix opens singing an operatic selection. At the finish of the number the drop arose disclosing a yellow cyclorama. Felix then proceeded to introduce Irene and told what she was to do. She danced rather well but the routine is badly arranged. Felix sang again and Irene reappeared but there are many stage waits in the act as well as other slips.

Shea & Hewitt came next with a cute little act in one. The girl has a nice little way of putting coon songs over while the man clowns it up at the piano. Both are clever and did more than their share in pulling the show out of the opening rut. Took three bows.

The Fashion Plate Revue, a male quartette and a lady violinist have found in this act a new and interesting way of putting over the old style quartette turn. They put over some very good harmony and the comedy was all that could be expected. The special scenery of a blue "cyc." set in three help out a lot. Act received three bows.

Charles Wilson and his assistant came fourth. His style of comedy, though very good and very original in spots, did not seem to go over in this house. Time and again he got a big laugh but not as big as his spot called for. His finish was very slow and was sent off to only a scattering handclap.

Chas. D. Keating with his "swimmin' hole" Huckleberry Finn act was the hit of the bill. The only suggestion we can make is that he get a special song in the middle of his act as the one being used is too popular. Two acts on the same bill ahead of him used the same number. At that, with his special scenery he has got more out of this song than any one so far seen by this reviewer. He closed to a crying ballad that took the house by storm. He was forced to eight bows.

Lanigan & Haney, with their talk and song act, came next for applause. The man with his simp character went over very well while the girl's imitations of Frisco and others gave them a big finish.

Mille Elmira & Co. closed the bill with a very good balancing and juggling act. As a finish the man takes all the furniture on the stage, juggles it on his chin and climbs over a ladder. Mille Elmira and the little girl also showed up well with their end.—E. H.

KEENEY'S

(Last Half)

The Gladiators, two male acrobats, opened to a capacity house, and got over well. The two are dressed as Roman gladiators, and, on their entrance, salute the court of Caesar, which is painted on the cyclorama—then, turning to the audience, salute them, with the upraised hand. Some difficult feats of strength and balancing are done, one in especial, that of pulling to a handstand, a man who is lying by the side of the other. This received much applause. The act is to be mentioned for its ease, and muscular control.

Brown and Daly, a man and woman, had a comedy sidewalk patter that was above the average. The man does Jewish comedy, and derives most of his comedy from a letter from his cousin, who is, evidently, illiterate. The girl has a neat song which she puts over well, and the man did an imitation of Jolson that stopped the show. After an eccentric comedy dance by the man, and a double comedy song, the act closed to a good hand.

Jess and Milt Feiber had a pleasing repertoire of song, and got over nicely in the third spot. Milt Feiber has a pleasing voice, and was greeted with a substantial hand on all of his numbers. Jess, at the piano, showed himself to be a singer, as well as a musician. The act has lots of personality, and has the goods to make the bigger time. The act went over in fine shape.

Leon Stanton & Company, in a sketch built around an old soldier, his ward, and his housekeeper, whom he married to please his ward, had a good many laughs, but didn't receive much applause. The housekeeper, who looks to be six feet tall, was a scream,—but the ingenue, while very attractive and pretty, is not a good singer, and flopped with her song.

Gordon and Gates, in the next to closing spot, were very good, and have a neat line of talk that got across. The man is, primarily, a good comedian, and, aided with his comedy disguises, received many hearty laughs. A good deal of hokum is used, but it went well with the style of comedy used.

"The Curiosity Shop," which is the title now used by "Ye Olde Songe Shoppe," closed the bill, and held the audience till the last. The act uses girls, in costumes, who do dances of the period, to show the difference between the songs of to-day and yesterday. D. S. B.

STATE

(Last Half)

The bill for the last half at the Loews' State is nowhere near up to standard. There is no headliner and what standard acts are on the bill are badly spotted and balanced.

Wanda & Seals open the show. Wanda is the name of a performing seal and the "seals" is singular in the form of one baby whose entire bag of tricks consists of flapping its fin for another fish. Wanda carries the act with a line of stunts that are common to her family such as balancing the ball, walking the tight rope and blowing "My Country 'Tis of Thee" on the horns. The hornblowing is the finish and gave the act a fair sendoff in the way of applause.

Curry and Graham followed the seals. The man in this act has a very good voice and sings a very good Irish song. The lady also sings well. Being show men and knowing what they do best they stick to it resulting in a fairly good offering of Irish, Scotch and Southern melodies that seemed to take well with the crowd. A finishing medley of counter harmonies sent them away to a warm reception. The act took two bows.

Maley & O'Brien were on third. In this act a modern washing machine is used to good effect. Maley as an Italian merchant is trying to sell his countryman, O'Brien, a washing machine and the comedy is derived from his illustrations of how handy the machine is in a home where there are children. Maley has an answer for every question raised by O'Brien and as a finish laugh to the bit he converts it into a "merry go round" only to discover that his labor is lost because O'Brien has no children, no wife and can't use a washing machine. The act finishes to a harmony number that is well done and lifts the show one hundred per cent.

Marriage vs. Divorce came next to closing. This act, consisting of four people, three women and a man, deals with the divorce question as far as it concerns the newly wedded couple. The act is pretty in setting, well cast, but light in material. Here and there is an occasional funny line and one song stands out on its own merits. With a "and the child shall lead them" finish it closed its story to a good hand.

Sally Fields, assisted by J. Russell Robinson at the piano, closed the show. Miss Fields is one of those little persons that seems to grow on you the longer she stays on the stage and before she had her act half finished the house was with her, though only half-heartedly interested on her entrance. Her numbers were well selected and well done and her funny little Yiddish talk about Delancey street caught the crowd. At her finish she took three bows and was then called back to put on another song. E. H.

REGENT

(Last Half)

As this week is being recognized in the theatre as Roosevelt Week, there was a special overture at this house, consisting of popular national airs.

Geo. Carey, the first act, opened to a very large audience, and pleased with his selections on the xylophone. Carey made a neat appearance, garbed in a black and white checked suit. Opening with Mendelssohn's "Rondo Capricioso," he scored heavily, and followed with a difficult "rag" number. He finished with a medley of olden time songs, playing with four sticks.

Janet, of France, and Chas. W. Hamp, in a French sketch, were very good, and made an agreeable impression with the house. The opening scene appeared to be a modernized version of "Romeo and Juliet." The interior scene was in the lady's parlor, Janet let it be known that she is the late star of the Folies Bergere, Paris, while Hamp is the famous song composer of America. Some very cute numbers were introduced, and the act closed to a good hand.

Morley and Chesleigh, two girls, were a riot, with their "coon-shouting," which was much better than the average, and their comedy talk. The girls took but one encore although could have had three or four, had they desired.

Joe Darcey, the blackface comedian, was forced to take six encores after he had completed his act, which in itself is longer than the ordinary single. His repertoire of songs is a large one and this in addition to his talk and patter, which is extensive makes the act a long one. He scored a remarkable hit at this house and could have remained on almost indefinitely.

McLellan and Carson, in the fifth and closing spot did their skating act. The performance was rushed through and cut so short that it appeared that the act was not finished. D. S. B.

MYRTLE STEDMAN FOR VAUDE.

Myrtle Stedman the motion picture star, who recently arrived from the coast will appear in vaudeville as a single, under the management of Edward Small. Leo Wood wrote her song cycle.

125th STREET

(Last Half)

They were celebrating the anniversary of Roosevelt's birthday up here this week, and the place was decked out with flags and pictures of our great President. An interesting feature of the bill in this connection was the speech delivered by Congressman Isaac Siegel, who gave some personal stories from the life of the Colonel. The orchestra played a patriotic overture. They started with America and everyone stood up; then came a couple of others and everyone sat down; the number closed with The Star Spangled Banner, and again all rose. The electrician tried the trick used at the State of manipulating the lights to keep tune with the music, but lacks the equipment to do it right.

The asbestos curtain in this theatre needs to be balanced better, or oiled, or something for it makes the most horrible creakings and jerkings as it slowly ascends.

Barret Carmen (New Acts) opened, although he should have been second, and Gordon and Kenney (also New Acts) a distinct show opener filled second place. Congressman Siegel was third, holding the stage for ten minutes.

Frank A. Burt, assisted by Myrtle Rosedale, scored the hit of the show. He has been using the same act for a long time now, but it never fails to get across. The comedy is good, and he isn't a bad flautist. There is no reason, however, why Miss Rosedale should not be given equal billing, as she is responsible for the success of the turn fully as much as he is.

Piantadosi and Abbott, the song writers, also put their offering across in great shape. Abbott does most of the singing and talking, but every line said by his partner is good for a laugh. When they sing their medley of songs written by Piantadosi, they are a little artificial in asking for applause, stating "that they don't do it for glory, but only to test the audience's memory." (It proved to be good.)

Brownderbyville, the offering of Princeton and Watson, might be termed "A Study in Slang." The girl is an actress stranded in a hick town, while the man is a traveling salesman in the same place. He is a typical "wise guy;" doesn't say a line without from one to a dozen slang phrases. The comedy is good and well delivered, and the act got across nicely, although there is no singing or dancing.

Carnival of Venice closed. This is an elaborate musical act, and some of the spectacular scenes and tableaux in it are great. An over enthusiastic audience started applauding in the middle of one of the numbers, and the musicians were forced to stop. The tamborin solo at the finish is a wonder, and all in all, it's a fine act. W. D.

FIFTH AVENUE

(Last Half)

Wilbur and Adams opened the bill in a special set representing a library. The act, however, has nothing to do with the set, for it consists of patter, acrobatics and headlong leaps that drew a good hand.

Parish Williams, accompanied at the piano by a pianist, began a routine of classical songs. The first one was an aria from "Ivanhoe," followed by "I'll Forget You." Williams has a pleasant baritone voice, but his act is sadly lacking in showmanship. He wore a black suit that needed a good pressing, and the same must be said of the pianist, who by the way is an excellent musician.

With the above criticisms heeded, the act has a good chance for a number two spot.

Miller and Anthony, the colored comedians opened in one, carrying pick and shovel. They were on their way to rob a graveyard. The olio then arises and we discover them in a cemetery. The patter that followed, and the appearance of the skeleton, was a howl. The act winds up in one with a double number that was well put over.

Elida Morris, whirled in, dressed in a white silk evening gown. She has an excellent routine of specially written numbers, and infused lots of pep and animation into them. She scored, and made a little speech telling how she feels to be back to this country, after an absence of a year.

Anger and Packer do an act that consists of a lot of hokum. Some of it is very good and some isn't. The act ended with the usual song and dance.

Juvenility, a girl act, consisting of eight clever girls, who sing, dance, and play instruments was quite a novelty. At the opening, one of the girls, her head protruding through a curtain, announces that the divertisement will consist as we mentioned above. The curtains are then drawn apart, and in a beautifully draped setting, the girls perform their various dances, instrumental playing and singing. The act is beautifully staged and costumed. It scored tremendously, and at the end, the girls took individual bows.

Babcock and Dolly, have a screamingly funny act that consists of funny patter, singing, dancing and acrobatic stunts.

Moonlove, a spectacular act consisting of eight girls, and two men, closed the bill with dancing and singing. M. R.

PROCTOR'S 23rd ST.

(Last Half)

Hoen and Du Prece opened the bill in a picturesque setting representing a Mexican town. The act with a comic number rendered by the man, then the lady entered in Mexican costume and did some crack rifle shooting. For the finale she sings a number, while the man accompanies her by striking different toned bells with his shots. A novel offering for number one spot.

Lucille Rogers in a gorgeously draped curtain opened her act with an unprogrammed pianist singing an introductory number. After this Miss Rogers entered and sang several numbers of the classical type. An especially well rendered number was "I'll Forget You." The pianist also rendered a potpourri of classical selections, intermingled with jazz, and drew a deserved round of applause. Miss Rogers then rendered a number that was sung in four different languages, and for an encore she sang "Mother Machree."

Marc McDermott, the picture actor, offered a little sketch entitled "Deceivers." McDermott plays the part of a philosophizing burglar with an Irish brogue, who in the end turns out to be a detective. His mission is to adjust the imaginary difficulties of a married couple who always quarrel because friend husband insists on going to the club every night. After the "Burglar" has thrown a scare into the household, he discloses his identity, and graciously bows out leaving the couple to their happiness. The act is excellently performed throughout, and the supporting cast, consisting of two others, were competent.

Walsh, Reed and Walsh opened with two boys in dinner jackets putting over a song. A girl enters and they decide that she would be a great advantage to the act, so they engage her. She has a pleasant voice, and puts over several numbers in good style. The rest of the act consists of peppery numbers well put over.

Lloyd and Lubin were on before closing. These boys won the audience from the start. They began their rountine with an eccentric dance that was a riot, and the patter that followed was a scream. Lubin is an excellent Yiddisher comic, and extracted many a hearty laugh. The boys also put over some snappy numbers, and the burlesque ballet dance at the finish was a knockout. They were the hit of the bill.

Horace Goldin's illusion of "Sawing a Woman in Half" closed the bill. The act has been reviewed recently in these columns. M. R.

JEFFERSON

(Last Half)

"The Golem," feature picture is being shown here and in conjunction with a choir singing "Eli, Eli," is probably one of the greatest drawing films ever shown in this part of the town.

"Three Falcons," all men, opened the bill with their excellent acrobatic offering.

Miller and Capman, dancers, often reviewed in these columns went over very well as usual. One of the classiest second spot dancing acts of its kind.

Simpson and Dean, man and girl, put their comedy offering over in great style, getting numerous laughs throughout the act.

Adler and Dunbar, man and girl, have a humorous sort of act. The girl as a hypnotist and the man as the subject supplied considerable comedy. The man does a Ben Turpin to perfection. Another man recruited from the audience also helped the act along. Toward the end of the skit the man specialized on imitating the buzz and hum of insects as well as other things, all of which went over well.

Lou Brice and Band, is the same Lou, having a weakness for different kinds of derby hats and the cigar. His dances were good as was his famous recitation of the battle of St. Julienne, which is an imitation of a French soldier telling about a fight and which Lou learned when a member of the Pioneer Infantry in France. (The last time we saw his act was in an improvised theatre in Germany with the A. of O. and everybody had a skinful of Mosel Wein.) His jazz band played very well, one of them doing a song that also registered. The bit that went over the best was Brice's travesty on a classical dancer a la Springtime.

North and Holliday, and an unbilled actor, have a human interest sketch, dealing with two men, one who stayed home and settled in the small town and the other who went to the city and became prosperous. When the prosperous one returns to the small town he learns that the Rube was married to the girl he came back to see. The skit had many comical elements and is consistent throughout the act.

George M. Brown, assisted by Marion Ardell in "Pedestrianism," closed the show and scored as usual. Mr. Brown has changed about all of the characters that are apparently recruited from the audience which makes the act worth while seeing again even if one has seen it recently. George's new closed car in front of the theatre certainly had the natives givin it the O. O. M. H. S.

VAUDEVILLE

THE HOMER GIRLS & LEE

Theatre—*Harlem Opera House.*
Style—*Dancing.*
Time—*Fifteen Minutes.*
Setting—*In "Three."*

A cyclorama drop added to the beauty and style which was typical of this act. The drop was of blue-gray material, with a black strip running around it, near the bottom. The pianist and accompanist, who was billed as Lee on the program, was excellent, and played in a pleasing manner. This young chap has a voice of good quality, and he had the opportunity to show what he was able to do in the interims, while the girls were changing their costumes.

Much could be said in favor of the two Homer girls. They opened with a fancy waltz, and were well received. They wear dresses, the color-body of which are yellow, with an overcovering of lavender. The combination was charming, and pleased the women in the audience, as well as the men. The girls were easy and graceful in their movements, and the dance brought back memories of the old time waltz, which has been removed to make room for the more exciting dances. In the next dance, which was of the more lively style of jazz stepping, the girls dressed the part with abbreviated dresses of blue, with blue ostrich feathers taking the place of the "Wings of Mercury," on their shoes.

In the interim that followed this dance, the boy departed from the usual run of piano settings that are commonly found in dancing acts, and rendered some of the song hits from the "Follies" show, and the "Scandals."

Then came a single dance, a jazz toe-step, by one of the girls, and this dance was followed by a single by the other. It might be said that the girls should not wait so long before going off, as it delays the act, and detracts from it.

After the boy had finished singing "Roll Them Eyes," the girls re-entered, and finished with a whirl-wind windup, to music from operas and Sousa's compositions. The act was charmingly done, and neatly dressed, and could easily hold down a late spot on any bill. D. S. B.

HAYES AND PINGREE

Theatre—*Proctor's 58th Street.*
Style—*Comedy Patter, Singing, Dancing.*
Time—*Sixteen Minutes.*
Setting—*Special, in "Two."*

Set represents the exterior of a flower shop. Hayes is made up as a rube, and is the hired man in the shop. Miss Pingree enters wishing to buy some flowers. She asks his advice what kind she should buy for a certain man who is in favor of the fare increase, at which he replies, "Poison Ivy for him." She then asks him the kind of flowers she should buy for a nice young man who married a widow with five children, and he replies "Daffodils for him." They have an argument, and she asks to speak to the owner of the shop. He assures her that he shall go to find him immediately. He exits, and almost as soon re-enters in comic cut frock top hat and specs. The bit that ensued was very funny, and as he exits, she puts over a number. Some more patter follows and it turns out that they come from the same town, but haven't seen each other since they were kids. Their reminiscences of school days drew hearty laughter. Another petty argument ensues. She goes out, he falls asleep and dreams of school days; they are dressed as kiddies, and do an excellently routined song and dance, the lights are flashed out, and turned on again; he awakens. The changes of costumes in this number were amazingly quick. The act winds up with songs and an excentric dance executed by Hayes. An excellent act.
M. R.

NEW ACTS AND REAPPEARANCES

NORTH AND HALLIDAY

Theatre—*Proctor's 58th Street.*
Style—*Rube Skit.*
Time—*22 Minutes.*
Setting—*Special in Three.*

The set represents a small town, enters a rube with his wife, wheeling a baby cart. She tells him to mind the baby as it is his day off. She exits, and he has some funny patter with the bewhiskered Postmaster, who is deaf and hears everything all wrong, a particularly funny gag was when the Postmaster told him that he can't afford to keep his horse because feed is too high, and that he would like to sell the animal, at which the rube replied, "I haven't enough money to buy him, I'll give you two nice stacks of hay." Postmaster looks at him for a moment, and replies, "What'll I do with the hay, when I have no horse," the rube answers, "That's right too, but wait, I'll let your horse have the hay and when he eats it all up he's mine," to this the Postmaster consents. Now the foregoing might not read funny, but the way they put this rube stuff over was a scream. The baby then begins to cry, the Postmaster leaves, and the rube lulls his baby to sleep with a yodeling song. Enters a City chap, played by Halliday, who a minute before, was the Postmaster. They have some funny dialog about the City, and then the chap asks about a certain girl he knew when he was a school boy, the rube replies that he married her much to the disappointment of the chap, she then enters, has a little conversation with him, confirms her marriage, and points to baby as hers, she however, comforts him by telling that the baby is named after him, he leaves a gift for baby and exits. The act was quaint throughout, and was different from other vehicles of this kind. The act is thoroughly enjoyable and it went over big. M. R.

EMERY FOUR

Theatre—*23rd Street.*
Style—*Musical.*
Time—*Twelve Minutes.*
Setting—*Special.*

The Emery Four as an act have possibilities but is in urgent need of development to carry it out of the rut that most musical acts fall into. Making a specialty of brass it opens to the blasting blare of three cornets and a saxophone. The two ladies of the act play cornets well while one of the men that plays the saxophone could spend a little more time practicing.

Their opening consists of a medley that is too long, principally due to the numbers they have selected for it. Following this the two ladies do a number on the violin and piano under a spot. This is given a very good hand because of its simplicity. The women in their little white gowns make a pretty picture and the music places the audience in a receptive mood. The young man with the saxophone again comes on the stage. This time he is dressed in military white suit. His costume matches very nicely with those worn by the ladies and all would have been well if they hadn't gone into another medley with horns.

As a finish the older man again appears with his cornet and after a number more or less like in the old minstrel days of runs and high notes we get another medley. As a musical attraction it is ordinary, but the dressing and the setting of the act proves that whoever produced it knew his business and a little of the skill he used in this line should have been switched to making the act a better one musically. E. H.

MASON AND SHAW

Theatre—*Proctor's 58th St.*
Style—*Singing, Dancing, and Patter.*
Time—*14 Minutes.*
Setting—*Special.*

Boy enters in one with small bouquet. He sings a little number about his girl and how wonderful she is, the curtains are then drawn apart, and in a prettily draped setting waits the little girl for him. She also sings a number about her wonderful boy, and then he enters. The dialog that follows is very cute. She upbraids him for always eating up the candy he brings to her. During the petty quarrrel she receives a phone call from another chap, who has tickets for a show. She does not accept the invitation, and when she exits the phone rings again and the boy answers, he tells the persistent chap on the other end, that she had just left, but that he is her brother, and as for the tickets he would like to use them with his auntie. Chap on the other end is very obliging and promises to send them immediately via messenger.

After this, he does a song and dance, and at the finish "he" takes his hat off and a wealth of brown hair is unfurled, revealing that the well played boy's part was played by a girl. The ensemble numbers that followed were very pretty. "He" changed to a natty dinner jacket that looked very smart and the act terminated with some classy dancing. The act is neatly rendered and is not lacking in refinement. It deservedly scored. M. R.

ST. CLAIR TWINS AND CO.

Theatre—*Jefferson.*
Style—*Dancing with Songs.*
Time—13 Minutes.
Setting—*Special.*

The act is beautifully set with special curtains, and at the opening, through a gauze drop, a man is seen singing about two little maids in Japan, accompanied at the piano by another man, after this number is over, the Twins enter, the gauze drop is raised, and they do a very pretty Japanese dance. Another song is rendered about Spain, and the Twins, dressed in effective costumes of silver cloth, do a Spanish dance. The next number was a dance they did in "Mary." While they were making a change, the man sang a ballad that went over finely, and for the finale they did a jazzy whirly dance that was a knock-out. An unsuspected surprise came at The very end, while the audience was applauding one of the Twins took his wig off, turning out to be a brother of Miss St. Clair. For a closing act, it held the house intact. M. R.

MORELEY AND CHESLEIGH

Theatre—*Jefferson.*
Style—*Singing and Patter.*
Time—*14 Minutes.*
Setting—*In "One."*

Miss Moreley enters dressed up in overalls, she carries a little bench and is supposed to be the property man, Miss Chesleigh then enters and is about to start a number when she is interrupted by the "property man." The patter that followed was very funny, and well put over. The "property man" exits and Miss Chesleigh sang an original number entitled, "The First Forty Years" that got over nicely, and drew mild laughter. By this time, "props" re-enters dressed in a black beaded gown. She sang a coon song in a manner all her own, and the act finished with "Old 'Tucky Home" sung by the two. The act went big at this house.
M. R.

EDWARDS AND MORRIS

Theatre—*Audubon.*
Style—*Songs and Piano.*
Time—*18 Minutes.*
Setting—*In "One."*

Cliff Edwards needs no introduction; Mel Morris will be remembered as professional manager of a music publishing house. The act is opened by Mr. Morris who plays a few bars of music at the piano before Edwards comes on. The latter was in blackface, wearing a cap, and suit that was a combination of street and full dress clothes. Holding his miniature ukelele he sang a published number, accompanied at the piano by Morris. He followed with one of his old favorites "Japanese Sandman," with the aid of the spotlight, and no musical accompaniment until the second chorus, which was effective.

The next bit was a piano solo by Mr. Morris, Edwards leaning against the piano and keeping time to the music, with different motions. The best thing that Edwards still does came next in the form of the "St. Louis Blues," which he did in his usual style, with his bazoo imitation toward the end of the song. They closed the act with the rendition by Edwards with piano accompaniment of a published southern Mammy song.

Though this style of act cannot be said to be the sort suited to the bringing out the best in Edwards, the skit went over very well when reviewed. Mr. Morris is an excellent pianist, and Edwards' blackface character is always good. M. H. S.

STANLEY AND CAFFREY

Theatre—*Harlem Opera House.*
Style—*Singing, Dancing and Tumbling.*
Time—*Twenty Minutes.*
Setting—*In "One."*

Stanley and Caffrey, two country boys, with the drawling accent of the farmer, caused much laughter and some applause with their offering, which embraces practically the entire scope of the vaudeville performance. There is some comedy singing, a little dancing, some riata twirling, and a little acrobatics. The tumbling and acrobatics were by far the best part of the performance, for the material and the style that accompanied was out of the ordinary. One of the boys announced that he was proud to introduce the "Champion Lariat Thrower of the World," and the comedian enters, with the loop of the riata in his hand. The other end is off stage. While the comedian is playing and stalling with the loop, the other man exits, but soon reappears with the knotted end of the rope tied to his foot. The comedian throws the rope, pulls it quickly, while releasing the loop, and the other man falls to the floor. The stunt is pulled for comedy, but is done so rapidly that the audience thought it was the real stunt. Followed some excellent tumbling and the act closed to a mighty good hand—the best of the performance.
D. S. B.

MANNING AND RUBY

Theatre—*125th Street.*
Style—*Comedy Singing.*
Time—*Thirteen Minutes.*
Setting—*In One.*

Two boys in tuxedo suits who sing popular songs in a neat manner. One is a tenor and the other a baritone and while their style is good their voices do not blend well. The second number went over much better than the first and the baritone who supplied some well-handled yodeling helped out wonderfully.

The last number, a duet between the boys was the best thing in the act. The songs are good, but the act needs rehearsing. D. S. B.

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A MATTER OF MATERIAL

There are hundreds of performers who possess entertaining ability of a high order playing the popular priced vaudeville circuits at present, who could easily establish themselves as feature acts on the "big time" if they would only take the time and trouble to secure the proper sort of material.

The above fact is plain to practically everyone familiar with vaudeville conditions and why actors do not improve their material is a mystery. In some instances it is ego that keeps the act back, in others ignorance of what is wanted and more often than not, just plain lack of ambition. Week in and week out new acts come into the metropolis for a showing in order to make a try for the bigger houses with the accompanying increase in earnings and the easier work of the big time circuits. The number of successful candidates is remarkably small in proportion to the number of would-be aspirants for two-a-day honors who fail to pass the acid test. In nine cases out of ten, the matter of success or failure is purely a question of material.

Take for example a singing and dancing combination, composed of a man and woman. The man, we'll say, is a good dancer, and the woman in addition to possessing a pleasing voice, knows how to put a song over. Each qualifies in their respective lines, and both compare very favorably when doing their "singles," with artists offering similar entertainments in the big houses. Now, we'll say the act is doing a five-minute routine of comedy talk. The dialogue is pointless and old, but the team depending on their personal talents, feel confident that this weakness will not stand as a detriment to their advancement, in as much as it is but a small part of the act.

The booking scout, however, sitting out front, quickly senses that there is something wrong with the turn, the tiresome talking bit as is often the case having put a damper on the really meritorious parts of the act. The result is that the offering is turned down without further consideration.

The best actor in the world cannot put a bad play across, but on the contrary, many a mediocre actor has won lasting success in a good play.

The vaudeville performer who fortunately is endowed with more than average artistic ability, but who does not seem to get ahead as fast as he would like to, would do well to look his material over carefully and if it fails to pass muster, just recall to mind the above and remedy the defect immediately.

Answers to Queries

H. K.—"The Rose Girl" is now playing in Boston.

M. M.—The trio is with the "Bon Ton Girls" this season.

Virt—Jan Kubelik was brought to this country by Daniel Frohman.

D. V.—Lulu Glaser starred in "Dolly Varden." Mark Smith was in the cast.

H. H.—Buster Keaton made his first stage appearance on Oct. 23, 1900, at Easton, Pa.

K. G.—Frank Keenan appeared in "The Honorable John Grigsby" in the Manhattan Theatre New York.

Mel—Bertha Galland first appeared as a star in "The Forest Lovers" at the Lyceum Theatre, New York.

Yodel—Harry Watson appeared in "Papa's Baby." Alice Hutchings and The Nichols Sisters were with him in the cast.

Cello—Maggie Fielding played "Mrs. Malone" with Andrew Mack's "Tom Moore" Co. at the Herald Square Theatre.

State—Arthur C. Sidman was with Hydes Comedians and Fulgora's Trans-Oceanics. He also starred in "York State Folks."

R. S.—William Kent is now with the Charles Dillingham show, "Good Morning Dearie," which opened on Tuesday night at the Globe Theatre.

F. R.—Wm. Gillette played Sherlock Holmes at the Shakespeare Theatre, Liverpool, England. Ralph Delmore and Maude Fealey were in the cast.

Since—J. H. Stoddard appeared as a star in "The Bonnie Brier Bush" at the Theatre Republic, New York. Gertrude Robinson and Edith Taliaferro played the child roles.

Bar—"The Second in Command" was produced at the Empire Theatre, New York, with John Drew, Guy Standing, Lionel Barrymore, Oswald Yorke, Hassard Short, Ida Conquest and Ida Vernon among the cast.

Farce—"The Liberty Belles" was a K. and E. production by Harry B. Smith. Etta Butler, Sandol Milliken, Augusta Glose, Edna Hunter, Margaret Walker, Lotta Faust, Pauline Chase, Cyril Scott, John Slavin and Harry Gilfoil were in the cast.

Bell—"Du Barry" with Mrs. Leslie Carter in the title role was first produced at the National, Washington, Dec. 12, 1901, and at the Criterion, New York, on Dec. 25. Hamilton Revelle was in the cast as "Cosse Brissac." C. A. Stevenson was "Louis XIV."

Partner—Theodore Moss was the treasurer of Wallack's Theatre on Broadway and Broome Street, New York, and the manager of the other Wallack Houses. He was also active in the management of the American Jockey Club and a member of the New York Subway Commission.

Old—Will Archie was with the comany presenting "The Hall of Fame" at the New York Theatre. Other members were Junie McCree, Louis Harrison, Emma Carus, Marie Dressler, Nina Farrington, Mabelle Gilman, Frank Doane, Ada Lewis, Nella Webb, Josie Sadler, Dan McAvoy and Alexander Clark.

TWENTY-FIVE YEARS AGO

Florence Bindley played "The Captain's Mate" at the Grand Opera House, San Francisco, Cal. "Tennessee's Partner" was the bill at the Columbia.

Thomas C. Leary was playing the Hopkins Circuit.

Frank D. Bryan was manager of Gus Hill's New York Stars.

"A Temperance Town" played at the People's Theatre, New York.

Lumier's Cinematographe was on at Keith's Union Square Theatre, New York.

"The Mandarin" was produced at the Euclid Avenue Opera House, Cleveland, O., with Henry Norman, George C. Boniface, Jr., Joseph Sheehan, Sam Marion, Bertha Waltzinger, Adele Ritchie, Alice Barnett, Helen Redmond and Claudia Carlsteat in the cast.

Hyde & Behman advertised for "a strong burlesque Co." to play the Star Theatre, Brooklyn.

Col. J. H. Mapleson's Imperial Opera Co. played at the Academy of Music, New York.

EQUITY BALL COMMITTEES

The Executive Committee for the Equity Annual Ball which is to be held on November 19 at the Hotel Astor, announced this week the appointments of the following sub-committee chairmen:

Boxes, Helen MacKellar and Violet Heming; box office, Morgan Wallace and Robert Middlemass; door committee, Reginald Barlow; floor committee, Harry C. Browne; hotels, Margaret Smith; men's clubs, Ernest Glendenning; moving picture studios, Kenneth Webb; program, Pearl Sindelar; shops, Peggy Wood and Marjorie Rambeau; women's clubs, Marion Coakley and Otto Krugar; ushers, Sue McManany.

The scale of prices for the ball is the same as last year's, with general admission of $11 each, including war tax, Midnight Jollies and supper. Reservation for boxes are now being made.

CLARA JOEL IN STOCK

ALBANY, N. Y., October 26.—Clara Joel will succeed Miss Louiszita Valentine as the leading woman with Proctor's Stock Players next week. Miss Valentine will terminate her engagement Saturday night and intends to engage in movie work.

Miss Joel opens with the Proctor Players next week in "Common Clay," appearing in the character of "Ellen Neil", the same role she played for seven weeks with John Mason's company, following Jane Cowl, the original "Ellen Neil." Miss Joel has played in stock companies in Cleveland, Ohio, and Portland, Oregon, she was also at various times a member of a number of Broadway productions.

ACTORS GUILD SHOW AT CORT

The Catholic Actors Guild held their annual meeting at the Cort Theatre, Sunday to a capacity house. Brandon Tynan, president, made the opening address and introduced the other speakers of the evening who were Hon. Victor J. Dowling, Wilton Lackaye, Rev. Martin A. Fahy, Hon. Alfred J. Talley and Rev. John Talbot Smith.

Among those presented on the program for the evening were: Donald Brian, Lillian McNeill, Bert Shadow, Claire Gil-Lispie, Hal Skelly, George Remmell, Tom Lewis, Jan Munkassy, Lydia Barry and Andrew Mack.

STOCK AT THE RUSSELL

OTTAWA, Can., Oct. 31.—The Orpheum Players will open at the Russell Theatre tonight. This company was at the Dominion, which was destroyed by fire recently and in which the scenery and costumes of the entire company were lost.

In the company are Arthur S. Bryan, Alice Bentley, Virginia Richmond, Louis Wolford, Anna Atly, William Courneen, Raymond Greenleaf and John Ellis.

REVIVING "LOMBARDI LTD."

Leo Carillo, who after the closing of "The Love Chef" in Chicago, recently played a short vaudeville engagement, is reviving "Lombardi Ltd." and will play it through the South.

Rialto Rattles

WE WONDER

If they will miss the free meals they got out on location.

AND WHO

Is to pay for the gasoline that was once so easy to get at the studio gas station? This item runs bigger than an agent's commission.

AND MAYBE—

Not knowing that a cloudy sky and little rain does not affect the attendance for the first show of the "Three A Day" they would lay abed—maybe.

NOW THAT

So many picture stars are going into vaudeville the training they received in getting up at 7 a. m. will come in handy in making Monday morning rehearsals.

IT'S POSSIBLE

That some of the unemployed actors could be used by local politicians in the present campaign. If they can speak as well of the candidate as they do of their act he can't help pulling a majority.

THEN TOO

What is to become of all the acrobats that became location men, gag men, assistant camera men? Vaudeville is the one place that the picture star cannot carry her favorite employees. The union says no.

A CUBAN TRAGEDY

ACT I
Their eyes meet.
ACT II
Their lips meet.
ACT III
Their souls meet.
ACT IV
Their attorneys meet.
Curtain.

DO YOU REMEMBER WHEN:

Banks Winter, father of Winona Winter, sang "White Wings?"

James Morton as Morton Revelle played the three-a-day shows?

Montgomery and Stone did a black-face act?

Annie Oakley was a little girl?

McKee Rankin was in vaudeville?

Lew Sully sang "I want to go tomorrow?"

Duss, the millionaire band leader, played in "A night in Venice?"

THEATRICAL BACKING

A group of actors, theatrical producers and managers raised a huge banner across Broadway at 46th street, advocating the election of a certain Judge for a still higher court. The names of the "group" are boxed at the bottom of the banner.

If the banner were made large enough the Judge would learn that he had the backing of the theatrical trade en masse, provided that their names were stretched across the roadway. How they really would vote we are not prepared to say.

RELEASED—

"Down in our neighborhood we've got a goat without any nose."

"But how does he smell?"

"Oh' boy."

"What town in Connecticut is Hartford to get out of?"

"Waterbury, because they have so many watches there."

"I'm surely crazy about Irish singers and my two favorites are John McCormack and Al Magluck."

"Speaking of Napoleon he was a great Marshall."

"So was my brother, he was court martialed."

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

ENTERTAINMENT COUNCIL DRAFTS BILL FOR THEATRICAL MANAGERS

Proposed Measure Provides for Registration of All Managers—Copy of Bill Sent to All Organizations Belonging to Council, for Consideration

LONDON, Oct. 29.—The proposed bill for the licensing of theatrical managers which is to be presented to Parliament, was drafted by the Entertainments National Industrial Council last week and has been sent for consideration and comment to each of the organization belonging to the Council. The Bill does not call for licensing, as was originally intended, but merely for registration. No garantee is required from the managers licensed that the performers engaged will not be stranded.

The registration of the managers is to be renewed each year by the terms of newly drafted bill, and the behavior of the manager will influence the granting of the registration certificate.

The Entertainments National Industrial Council, which formerly included every professional, managerial and labor organization in the theatrical industry, no longer includes the Actors' Association and the Association of Touring Managers, these two bodies having resigned some time ago. The Association of Touring Managers is actively opposed to the introduction of a licensing bill, contending that they will not then be able to force the payment of a minimum wage scale.

The draft of the proposed Registration of Managers Bill reads as follows:

"The registration authority in every administrative area shall forthwith establish and keep a register (hereinafter referred to as 'the Register of Theatrical Employers') for the registration of theatrical employers. The register of theatrical employers shall be in the form set out in the first schedule of this Act or in a form to the like effect, and shall be open to inspection by any member of the public during ordinary office hours on payment of a fee not exceeding one shilling.

"In the Administrative County of London the London County Council, and in every other administrative area the public authority which is lawfully empowered to grant licenses to houses or other places for the public performance of stage plays or for music and dancing, shall be the registration authority.

"On or before the ——— day of ——— every theatrical employer as hereinafter defined shall register himself as a theatrical employer with the registration authority of the area where he resides or carries on business, and shall furnish such authority with the particulars set out in the second schedule to this Act. If any circumstance occurs in relation to any theatrical employer which affects the accuracy of any particulars as respects that theatrical employer in the Register of Theatrical Employers, the theatrical employer in question shall forthwith in writing inform the registration authority with which he has been registered; and on receipt of such information the registration authority shall forwith cause the entries respecting that theatrical employer to be amended accordingly. The registration authority may charge a fee of not exceeding twenty shillings for such registration, but shall not be entitled to charge any fee for such amendments as aforesaid.

"Any theatrical employer shall be guilty of an offense under this Act:—

"(1) Who with intent to defraud or to avoid the payment of wages, salary, or other fees due or payable or accruing due or payable to a theatrical performer engaged or employed by such theatrical employer absconds.

"(2) Who is or acts as or purports to be or holds himself out to be or carries on the business of a theatrical employer either without being registered or after his certificate or registration has been cancelled by the order of any court during any period for which his certificate of registration has by any court been ordered to be suspended.

"(3) Who supplies false or misleading or incorrect particulars to the registration authority, or fails within reasonable time to inform the registration authority of any change of circumstances as required by Section 3 of this Act.

"(4) Who on the hearing of any charge under this Act fails to produce to the court his certificate (if any) of registration without lawful excuse or produce a false certificate.

"Any offense under this Act shall render the person committing the same liable on summary conviction to a fine of not exceeding fifty pounds with or without imprisonment for a period of not exceeding six months and in addition to any other penalty the Court may in its discretion:—

"(a) Make a declaration that the person convicted is unfit to be a theatrical employer;

"(b) Order the certificate of any registered theatrical employer to be delivered up to be cancelled;

"(c) Order the certificate of any registered theatrical employer to be suspended for such a period as the court may deem meet.

"(d) Order the person convicted to pay the whole or any part of the cost of the prosecution.

"Any person convicted of any offence under this Act who is ordered to pay a fine or costs and makes default in such payment may be ordered to be imprisoned for a period of not exceeding six months.

"Any registered theatrical employer whose certificate of registration has been ordered to be cancelled or suspended as aforesaid shall forwith deliver up his said certificate to the clerk of the court by which the order has been made, and the clerk of the court shall endorse the certificate with a record of the order for cancellation or suspension, as the case may be, and shall forward the said certificate so endorsed to the registration authority by which the said certificate was issued, and the said registration authority shall thereupon cause entry of such cancellation or suspension to be made in the Register of Theatrical Employers, and in the case of suspension shall retain the said certificate until the period of suspension has expired, and in the case of cancellation shall retain the said certificate."

"PAGLIACCI" IN VAUDEVILLE

LONDON, Oct. 31.—The opera "Pagliacci" was presented in a much shortened version, by the Carl Rosa Bijou Opera Company, at the Palladium last week, for the first time. The version played was prepared by Leoncavallo shortly before his death in August, 1919, and includes the Prologue as well as the other chief songs and music, leaving practically nothing to be desired.

"BAND" REVIVAL SCORES

LONDON, Oct. 31.—The revival of the "Speckled Band" is drawing to excellent business, and the managers, Benys Grayson and Lyn Harding are predicting a long run.

NEW COCHRAN REVUE OPENING

LONDON, Oct. 29.—Mr. Cochran will present a new Revue entitled "Fun of the Fayre," at the London Pavillion, 31.

"CHOCOLATE WIDOW" OPENING

LONDON, Oct. 29.—Robert Courtneidge will present a new Musical Comedy entitled "The Chocolate Widow." It will have its initial presentation at the King's Theatre, Glasgow, where it will have a month's run before coming to the West-end. The book is by Mr. Courtneidge and Miss Helen Williams, with lyrics by Mr. Douglas Furber and music by Messrs. Archibald Joyce and G. H. Clutsam.

"MISSING VOLUME" OPENS

LONDON, Oct. 31.—"The Missing Volume," by Chas. Hannan, which was produced by Hamilton-Dean, opened last week at the Merthyr. The piece is a modern dress offering, played by eight people, in four acts. It was, originally, to have been performed by Fred Terry and Julia Nielson who had secured the play, but who were unable to produce it within the contract time.

ACTORS SAIL FOR AFRICA

LONDON, Oct. 29.—Mr. Horace Hodges and Company, including Misses Winifred Izard, Margaret Damer, Doreen Whitten, Lorna Milne; Messrs. Neville Brook, William Tanner Riley, Cecil Fowler, sailed on the R. M. S. "Kinfauns Castle" for South Africa, where they are to play under contract with the African Theatres, Limited.

NEW CO-OPTIMIST SKETCH

LONDON, Oct. 31.—The Co-optimists are preparing a new burlesque sketch for the Palace Theatre, entitled "Sneero's." It is billed as a "Travesty on the Night Life of London." Laddie Cliff is not to act with his new company, the "Laddie Cliff, Limited," as reported, but will remain a Co-optimist.

EDITH DAY IN VARIETY

LONDON, Oct. 29.—Miss Edith Day is appearing in an act at the Finsbury Park Empire; she is assisted by Mr. Pat Somerset, and her routine consists of songs and dances. She is also using the "Alice Blue Gown" number from "Irene," the musical comedy in which she was a great success here.

ALEX CARR IN "TOPLITSKY"

LONDON, Oct. 31.—At the Palladium this week is Mr. Alexander Carr, the noted American actor, and his company, presenting an amusing sketch entitled "Toplitsky"; or, "At the End of the World." Miss Gertie Gitana and Billy Merson are also included in the bill.

"ANGEL FACE" FOR LONDON

LONDON, Oct. 29.—Norman J. Norman has secured the English rights of Victor Herbert's "Angel Face." Mr. Norman has also acquired the sole rights of Mr. Lechmere Worrall's dramatization of Gertie Wentworth James's novel, "The Piccadilly Puritan."

MERCEDES IN LONDON

LONDON, Oct. 31.—Mercedes, who has been playing recently in the provinces with his mental telepathy act, in which he is assisted by Mlle. Stantone, is to make his initial appearance here this week at the Victoria Palace.

DIRECTORS BEAT STRIKE

COPENHAGEN, Denmark, Oct. 29.—The cloak-room and other employees at three Copenhagen theatres commenced a strike for a wage increase, but the directors and their wives took over the work and broke it.

300 FOR "LEAGUE OF NOTIONS"

LONDON, Oct. 31.—"The League of Notions" with the Dolly Sisters, now playing at the Oxford Theatre, will at the end of this week celebrate its three hundredth performance.

"A TO Z" IS BIG SUCCESS

LONDON, Oct. 30.—"A to Z," is the name of Andre Charlot's latest revue produced with great success at the Prince of Wales Theatre. The production deals with song, dance, drama, spectacle, acrobatics, and burlesque within its scope. The various features of the revue total up to the same number as the alphabet with the exception of the letter "N" which is devoted to the half way interval, which allows for the effective opening in which the ladies of the chorus represent various letters.

The book and lyrics are by Dion Titheradge, Ronald Jeans and Helen Trix. The music is by Ivor Novello and Helen Trix. The dances and ensembles have been arranged by Jack Buchanan.

The most amusing feature of the first half is a little drama, "The Green Eyed Monster," by Titheradge showing Jack Buchanan as a jealous husband, Gertrude Lawrence as the wife, George Hestor as the servant and Herbert Mundin as the dancing master. By way of encore, the skit is played backwards, action, dialogue and all, the effect being very funny. Previous to this a capital sketch is that in which Herbert Ross figures as a theatrical manager trying out various scenes with the aid of Elizabeth Pollock. A little act showing how a man would act when his wife elopes with another man is very funny. Mr. Ross, Mundin and Buchanan are the principals in this skit. Other things presented in the first half were very good.

Thomas Burke the author of "Lime House Nights," supplied a Chinese tragedy, just a whiff, to open the second half. A comical ballet, introducing many exaggerated Victorian types. Later various lovers from history and fiction appear, all of which, costumes included were splendid.

Many excellent vocal numbers are in the show, first and foremost among them being those done by Helen and Josephine Trix who have a style all their own. Their piano act has been seen in "The League of Notions," "Think of All the Fun You're Missing," and "Follow Me," are two good numbers. "My Kind of a Boy," is the best duet number, and the most pleasing solo, "Too Much Mother." There are many other good numbers in the show, which has a host of good things, to which will be added to from time to time. Two possible weak spots are the Victorian ballet referred to above and a skit between an artist and his model.

E. R. Cooper and the Misses Phyllis Haye, Violet Wynne, and Ethel Stewart do good work and are among the principals. The scenic and lighting effects by Henri and Laverdet are wonderful and the orchestra led by Leonard Hornsey is also good. Garri Croker is the business manager.

The piece is about the best that has been produced by Charlot and is likely to eclipse everything that has gone before it.

"DOWN EAST" GETS BIG MONEY

LONDON Oct. 31.—"Way Down East" is breaking all the motion picture records at the Empire. For the first time in the history of the motion picture industry, in this country, people are paying theatre prices to see a picture. It is expected that the film will remain another six months at this theatre before starting on a provincial tour.

"TIMOTHY" CLOSES

LONDON, Oct. 31.--The run of "Timothy," a play by David Belasco and W. J. Hurlburt, came to an end last Friday, at the Shaftesbury Theatre here, and will be replaced by Reandean production entitled "Will Shakespeare," by Clemence Dane. The title role is to be played by Philip Merivale.

DE VRIES IN NEW SKETCH

LONDON, Oct. 29.—Henry deVries is to produce a sketch entitled "Making Money," at the Tottenham Palace on Monday.

Sam Gould and **Billy Rand** have dissolved partnership.

Louise Glaum arrived in New York last week from the coast.

Delano Dell is this week appearing at the Walton Roof, Philadelphia.

Lorin Johnson has been engaged for "Love Dreams" to open Saturday.

Bromley Sisters have been engaged to open at Kernan's Hotel, Baltimore.

Singer's Midgets are headlining the bill at the Albee theater, Providence, R. I.

Charlotte Taylor has replaced **Gladys Wilson** in "Tangerine," at the Casino.

The **Oakland Sisters** are contracted to appear in London five weeks, starting in May.

J. A. Timony has been engaged as attorney for the Touring Managers' Association.

Basil & Frabito have dissolved their partnership. **Basil** is now rehearsing a new "single."

Hector Downe, the orchestra contractor, is now associated with the **Lillian Bradley** offices.

Pearl Regay and her Rialto Five are at the Orpheum Theatre, San Francisco, this week.

Chad and **Monte Huber** will finish the Pantages Circuit at Wheeling, W. Va., November 12.

Dorothy Jardon, formerly grand opera soprano, has been booked for a tour of the Keith houses.

Rose and **Arthur Boylan** are with the musical show "The Rose Girl," now playing in Boston.

Gordon Brenner, of the Gordon Theatre, Montreal, was married last week to **Miss Bertha Gerard.**

Milo Hart, musical director of the Newman Theatre, Kansas City, is a business visitor in New York.

Edward Granville and **Dolly Fields** are scheduled for an Australian tour, and are expected to sail shortly.

Bothwell Brown, with his new vampire act, will open this week at one of New York's outlying theatres.

Charles Cherry will be Grace George's leading man when she presents her new play, "A Royal Scandal."

Tommy Gordon has left the vaudeville act of "The Love Race" and will be seen in a double with **Al Lloyd.**

Wilton Lackaye spoke at the benefit for the Catholic Actors' Guild on Sunday night at the Cort Theatre.

John McDonald, juvenile, has been engaged through the Lillian Bradley agency for the Arcadia, Brooklyn.

Marcus Loew, accompanied by **Mrs. Marcus Loew,** left Saturday for a two months' trip to California.

Elaine Montrose formerly with "The Right Girl" has succeeded **Jean Shelbie** in "Wait 'Til We're Married."

The Parker Trio opened Monday at Watertown for a tour of the Sun Time, direction of **Buddy Shepard.**

Vivian Oakland, now with Al Jolson show at the Jolson Theatre, is planning a trip to London in the Spring.

Solly Gold, formerly in vaudeville, is now associated with **Sam Shannon** in the production of vaudeville acts.

ABOUT YOU! AND YOU!! AND YOU!!!

Billy Reardon will be Irene Castle's dancing partner when she appears in her new act on the Keith circuit.

Paulette Lorayne (Mrs. J. D. Crafton), is confined to her home in Boston with an acute attack of bronchitis.

Paul Porcasi, musical director, and **Elaine Dale,** have been engaged to appear in a new act by A. Schier.

Harry Jannis has joined the **Leightner Girls** and **Alexander** act, this week playing at the 81st Street Theatre.

Valeska Suratt has signed a twenty-weeks' contract with the Keith office, and is to open in Pittsburgh on Nov. 7.

Ethel Sadler sailed this week for New Orleans, where she will visit relatives. On her return she will open new act.

Chelsea and **Darling** have also been engaged for LaVars Revue and will open with it this week at the Star Theatre.

Wellington Cross is to assist in the Babe Ruth act, which is scheduled to appear at Proctor's, Mt. Vernon, Nov. 3.

Billy Rand, formerly of **Rand** and **Gould,** is now teamed with **Frank West.** The act opens on the Loew Circuit, November 17.

William Naughton, former leading man of the Orpheum Players in Montreal, Canada, returned to the company last week.

Matt Rosen, formerly office manager for the Harry A. Romm office, is now the assistant treasurer at the Miner's Bronx.

Harry Minturn is Margaret Anglin's new leading man. Both are in "The Woman in Bronze," now playing in Chicago.

Edwin Weber, formerly with **The Camerson Sisters,** is now musical director for **Karyl Norman,** "The Creole Fashion Plate."

L. Wolfe Gilbert, the songwriter and music publisher, is headlining the bill at Loew's State the first three days of the week.

Bruce Elmore replaced **Robert Lastrange** in "Oh Marian" at the Playhouse Monday night, engaged through **Leslie Morosco.**

Geraldine Farrar appeared at the Rochester Convention Hall Thursday, and was followed by **Mary Garden,** who appeared Saturday.

J. Francis Sullivan and **Ed Maria** are organizing a musical comedy company to play a repertory of popular pieces in vaudeville.

Olga Mamlien, recently with the "Greenwich Village Follies," opens at Kernans, Baltimore, booked through Harry Walker.

Jack Osterman has accepted a route over the Orpheum Junior circuit and will open at the American Theatre, Chicago, on October 17.

Josephine Mann, Helen Kennedy and **Flo Williams** have been engaged for "The Gold Diggers of 1921" through the Harry Walker agency.

Stewart Wilson last seen in "The Three Live Ghosts" opened this week in the principal role in "The Love Race" at the Palace Theatre.

Mr. and Mrs. Coburn are going into vaudeville in a new playlet which is being written for them. They will be seen on the Keith circuit.

Stewart Lithgow has been appointed manager of His Majesty's Theatre, Montreal. Last year he was manager of the Grace George Co.

Joe Wright is opening the National Stock Company, a touring unit, on November 14. The company entered rehearsal Friday last.

Carlotta Monterey and **Faire Binney** have been engaged for the new Cosmo Hamilton play "Danger," which goes into rehearsal early next week.

Howe and **Fay** have been routed for a tour over the Gus Sun Circuit, opening on November 28. The act recently closed on the Western Keith Circuit.

Margaret Wycherly will head the special cast of "The Verge," which the Providencetown Players will present for their opening bill on November 14.

Eugene West, the song writer and music publisher, will be seen in vaudeville with **Lillian Herlein,** who has a new act, which will be shown early this week.

Herman Timberg is staging a big musical tabloid called "The Bridal Sweet." There will be eleven people in the cast and it will be seen on the Keith time.

Nat Holt, formerly manager of Loew's, Stockton, Cal., theatre, has ben appointed manager of the new State house which opens in Los Angeles early next week.

Gene Buck, author and composer, who wrote many of the Ziegfeld "Follies," is to enter the producing field and early next year will make his first production.

Dan Coleman has abandoned the Hastings' "Big Show," in which he was a featured comedian, for vaudeville, and will go into partnership with **Frank O'Neill.**

The Dallas Five, consisting of Al Sposel, Lou Lombard, Herman Koplan, Al Lamb and Charles McHugh, have been contracted to appear all winter at Healy's Hotel, Boston.

Russell Janney is engaging a company for a musical version of "Pomander Walk" through Chamberlain Brown. The piece is to go into rehearsal within the next week or two.

Ruby Norton and **Clarence Senna** have returned from a twelve weeks' engagement in London and Paris. They opened last week at Philadelphia for a tour of the Keith Circuit.

Dan J. Harrington is back in his offices in the Gaiety Theatre building, after sustaining a broken arm and several minor injuries resulting from an auto accident several weeks ago.

Al Jolson has offered his services to be given on Sunday evening, November 6, at the Hippodrome, where a big benefit to raise funds for the New York Foundling Hospital is to be held.

Ernest Evans, who appeared at the 44th Street Theatre last week, was badly bruised as the result of an encounter with hold-up men, who attacked him as he was walking up Eighth Ave.

William Morris has been engaged by the Charles Frohman, Inc., to play an important part in "The Dream Maker," a new play by William Gillette in which he will also appear shortly.

Ralph T. Kettering, publicity director for Jones, Linick & Shaefer, has a new play called "Which One Shall I Marry" that is being produced this week at the Victoria Theatre, Chicago.

Eric Maxon on the eve of his appearance in the **"Love Feud"** fell while bathing, breaking his jaw when it struck the side of the tub. He will return to the piece when fully recovered.

S. Iden Thompson, who appeared with the Provincetown Players last season, has been engaged by **George C. Tyler** to support **Helen Hayes** in "Golden Days," which opens at the Gaiety Theatre.

Harry Carroll is writing the music, with Ballard MacDonald as lyric writer, for the new act of Paul Morton and Flo Lewis, Theme of the musical playlet is being written by Edgar Allan Wolfe.

Lina Cavalieri and **Lucien Muratore** sailed from Cherbourg, Thursday, on the White Star liner Olympic for this country. They are to open in the Chicago Opera Company in Chicago, Nov. 14.

Barton and **Sparling** have returned to vaudeville with their old act this week after a girl act produced by Meyer Golden, in which they were featured, failed to meet the approval of the bookers.

Joe Brown and **Gordon Dooley,** of the well-known Dooley family of comedians, opened last Monday night in the Greenwich Village Follies in a novelty scene, entitled "Miss Dooley and Mr. Brown."

Helen Keller was held over for a second week at the Orpheum, San Francisco, last week due to her remarkable drawing power. The act received much newspaper publicity during the entire week.

Ethel Clayton is coming to New York soon as her current picture is completed. She is planning to return to the spoken stage, having been with a number of Broadway plays before she went into pictures.

Frank Browne, in the act "A Knight of the Hammers," who has been on the Orpheum time for the past year, is back East and this week is playing at the Riverside Theatre. He is booked until May 15, 1922.

Marie Lohr, the English actress, at present touring in Canada, has signed a contract with **A. H. Woods** for a New York appearance at the Eltinge Theatre, on or about February 4, 1922. The play has not been announced.

Benny Marx and **Dolly Wilson** have been released from their contract calling for a tour over the Pantages Circuit. The act objected to being placed in the second position. They were immediately booked over the Orpheum Jr. Circuit.

At last Sunday night's concert at the Century Theatre the following acts appeared: **Gen. Pisano** and **Company, Mignon, Callahan** and **Bliss, Nonette, Barr Twins, Frank Fay, Belle Story, James Barton** and **Company,** with **Tille Barton** and **Al Martin.**

Edward Waldman, actor manager, is to give some special matinees of "Doctor Jekyll and Mr. Hyde" in a Broadway house in the latter part of November. Following these matinees will come several Shakespearean plays. The cast has not been announced.

The following acts appeared in the Jolson Theatre in last Sunday night's concert bill: **Equille Bros., Rome** and **Cullen, The Glorias, Belle Story, Frank Fay, Ruth Bros., Chas. Strickland** and **Orchestra, Clarke** and **Verdi, Dickinson** and **Deagon, Broken Mirror** and **Fred Schwartz' Company.**

Helene Sinnott, Robert Fischer, Nellie Graham-Dent, Stanley Howlett, Messinger Bellis, Rey Cochran and **Berkley Tuntington** will be in "The Fair Circassian," Glady's Unger's play, which is now in rehearsal under Miss Unger's direction. **Clifford Brook,** who will stage "The Fair Circassian, is due from London on Monday and will direct the rehearsals thereafter.

REAL BALLAD SENTIMENT WITH A FOX TROT RHYTHM

SWEETHEART

Words by BENNY DAVIS

Music by ARNOLD JOHNSON

POSITIVE HIT WHEREVER PLAYED OR SUNG

EDDIE CANTOR'S SENSATIONAL HIT IN "THE MID-NIGHT ROUNDERS" NOW AT THE GARRICK THEATER, CHICAGO

GEORGIA ROSE

Lyric by ALEX SULLIVAN and JIMMY FLYNN

Music by HARRY ROSENTHAL

A REAL MELODY BALLAD WITH A PUNCH

HULLY GEE! WHAT A SONG!

WHEN FRANCIS DANCES WITH ME

"SAY, BO, DIS IS DE REAL GOODS FER A LAUGH"—Yours, Kate O'Connor

Words by BEN RYAN

Music by VIOLINSKY

THE CUTEST NOVELTY REAL LAUGH GETTING SONG EVER WRITTEN

You Can't Go Wrong With A Feist Song

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NOBODY'S BABY

By BENNY DAVIS, LESTER SANTLY and MILTON AGER

IN A CLASS BY ITSELF

RAG NOVELTY SONG WITH A PUNCH LYRIC JUST RELEASED

EN LITTLE FINGERS AND TEN LITTLE TOES

DOWN IN TENNESSEE

ords by HARRY PEASE and JOHNNY WHITE Music by IRA SCHUSTER and ED. G. NELSON

BIGGEST AND QUICKEST HIT OF THE YEAR

A WISE DITTY

A Positive Hit For Every Wise Singer

NO ONE'S FOOL

By PHIL FURMAN and FRED ROSE

Plenty of Laughs and a Punch That Sends Them Over

MELODY LANE

MUSIC MEN TRYING TO EXPLAIN REASON FOR SMALL SALES

Best Season of the Year at Hand but Sales Are far from Satisfactory—Few Hits Out and These Are Not Going Well

Sheet music sales with the beginning of the month of November are usually at the top notch and for years this month has been looked upon as a record breaker. This is not the case at present and while a few of the houses report business as "satisfactory," few are doing anywhere near the amount of last year when the music business was far from good.

The leaders in the industry are casting about to learn the reason for the dullness and a score or more have been advanced, none of which seem to solve the matter, however.

The leading one and perhaps the most feasible is that the entire country is in the throes of a business slump and as music is a luxury, it naturally has been affected greatly. This, in a measure is true, but there are other reasons advanced by music men familiar with conditions and several of these have doubtless a decided bearing on the present conditions of the music field.

One of these, an important one, is that the music publishers, usually an aggressive band of producers, have departed from their previous ways of conducting business and have adopted the watchful waiting policy of many other lines and in consequence are suffering from the delay.

Others state that with the start of the dance craze and the discovery that a hit could be made by orchestral demonstrations, publishers neglected the singers and devoted practically all of their publicity efforts with the orchestra leaders with the result that while a few hits were made, the big rank and file of music lovers that purchase a song to carry home and sing were neglected and they, instead of buying the big quantity of songs which they were accustomed to purchase, have simply stopped going to the music counters.

Another reason and a good one too is the price situation. Popular tunes in the olden days sold for ten cents per copy and in those days buyers had a far larger amount of cash on hand than at present, as work was plentiful and wages and salaries were high. All that has changed. There is a shortage of both work and money and that has had an important bearing on music sales.

Unfortunately for the publisher, he is not the one that has derived big profits from the high price which prevails on music, especially the popular tunes. The big margin has been made by the retailer who unhesitatingly raised his prices to a high figure and then turned around and tried to get a cut from the publisher.

At present one of the big syndicates is conducting a campaign to get a cheaper rate from the publisher than at any time in the past two years and all this without a promise on its part to cut its own rate.

The old ten-cent rate for songs is, of course, a thing of the past, production costs are still at a point where it is an utter impossibility from the publisher's standpoint and will doubtless continue. The present retail price for those numbers designated as "popular" is, however, too high and if dealers will take this under consideration and make a reduction, instead of attempting to force the publisher to cut prices, the music business will return to its former degree of prosperity much earlier than if he continues his present tactics.

BOB HARRIS TO PUBLISH

Bob Harris, formerly head of the recording department of the Columbia Graphophone Co. is going into the music publishing business and is negotiating for a lease on Broadway. Harris has always been interested in the publishing business and had a song on the market when he was connected with the Columbia.

The name of the new enterprise will be Bob Harris Inc. and will specialize in the publication of popular numbers.

TO PUBLISH "HARP OF LIFE"

George H. Doran Co., publishers, announce the publishing of the "Harp of Life," a new play by J. Hartley Manners. The story is based on English family life and the adventures of a nineteen-year-old son not fully understood by his father.

SCHLOEMAN TO MARRY

Harvey Schloeman of the professional department of Waterson, Berlin & Snyder, has announced his wedding date as October 31. Miss Grace Wierenger, non-professional, will be the bride.

DIAMOND WITH THE BROADWAY

Jack Diamond is now connected with the band and orchestra department of the Broadway Music Corporation's main office. Mr. Diamond will represent the firm at Washington, D. C., for a time.

"BOW WOW" BLUES PLACED

Nat Osbourne and Cliff Friend have placed a fox-trot number entitled "Bow-Wow Blues," with Irving Berlin Inc., which has been released this week.

"MADELON'S" AUTHOR HERE

Lucien Boyer, writer of the famous French war song hit "Madelon," is in New York where he plans to remain for several weeks looking over the song market and incidentally taking a number of American tunes back with him.

"Madelon" was a big hit in France and England. For some unaccountable reason it did not register in the U. S.

AL. BRYAN PUBLISHES BOOK

Al. Bryan, songwriter and poet, has published a little volume of his poems called "Pagan Love Lyrics." It contains a number of new Bryan lyrics as well as several published in 1915 in a little booklet dedicated to the late Anna Held.

BERLIN MEN WRITE ACT

Bessie Clayton's new act was written by staff members of Irving Berlin, Inc., Joe Young, Harry Akst and Sam Lewis being responsible for all of the material.

FEIST HAS QUICK HIT

In "Wabash Blues" Leo Feist, Inc., has one of the quickest hits on record. It is selling in remarkable quantities.

RHODES OUT OF BROADWAY

Harold Rhodes is out of the Philadelphia branch of the Broadway Music Corporation. No successor has been named.

TRIANGLE GETS NOVELTY

The Triangle Music Publishing Company have taken over a novelty waltz song by J. S. Murphy, entitled "I'm Dizzy Over Lizzy."

GASKILL SIGNS WITH WITMARK

Clarence Gaskill, the song writer, most of whose successes have been published by M. Witmark & Sons, has recently signed a contract with that firm to write exclusively for them. Gaskill has done good work since his return from the trenches, the promise he gave before he went overseas having been splendidly fulfilled. Right now he has two hits on the market in "Kentucky Blues" and "I've Got the Red, White and Blues"—two of the liveliest sellers handled by Witmark. Among his previous big-selling numbers are such titles as "As You Were When I First Met You," "That's How You Can Tell They're Irish," "Come Back to Jumbo Gumbo," "Who'll Take the Place of Mary" and "The Older They Get the Younger They Want Them"—all Witmark publications.

BERLIN EMPLOYEES DINE

The New York employees of Irving Berlin, Inc. held a dinner at Keenes' Forty-fourth street Chop House last Wednesday night, everybody being present from the newest errand boy to Irving Berlin himself. It was the first get-together affair of the firm of its kind and nothing was spared to make it a grand success. "Taps" Schoenstein was in charge of the arrangements.

Speeches were made by the heads of all departments, Mr. Berlin also talking, but the topics were not on business or anything connected with it. Mr. Berlin also sang four or five of his newest songs not yet in manuscript form. A dance followed the dinner, which broke up about midnight after several hours of solid fun.

WANTS SONGS IN CONGRESS

WASHINGTON, D. C., Oct. 31.—The "Star Spangled Banner" will be sung in Congress every morning if Representative Appleby, of New Jersey, a new Republican member, has his way. He introduced a bill making the choral practice compulsory, after the chaplain's prayer, every morning. He accompanied the bill with a statement to the press, in which he said: "The 'Star Spangled Banner,' which has been an ornament and strength to our nation, will stir the patriotic impulses and be a daily inspiration to every American."

AGENT WRITING SONGS

Tulsa Leason has written a new fox-trot novelty song, entitled "Some Sweet Day," which she has placed with the firm of Waterson, Berlin & Snyder. Harry T. Hanbury collaborated with Miss Leason on the number. Miss Leason, under her professional name of Tulsa Lea, is well known in booking circles, being an agent with offices in West 45th street.

"TEN FINGERS" SCORES

Ira Schuster of Leo Feist, Inc., is in receipt of many favorable reports from acts on the road using his song, "Ten Little Fingers and Ten Little Toes." Frank Mullane, Elinore and Williams and Healy and Cross are among those who write that the song is going big.

ROSSITER BUYS SONG

CHICAGO, Ill., Oct. 10.—Will Rossiter, the Chicago publisher, is reported to have paid $5,000 for "Havana Moon." Mr. Rossiter stated that the song was living up to expectations and that it has the ear marks of a coming sensation.

BELWIN GETS NEW ONE

Nat Sanders and Louis Breau have placed their new psychological song with Belwin, Inc., of which firm Breau is professional manager.

BEN BORNSTEIN RETURNS

Ben Bornstein, of the Harry Von Tilzer Co., is back in New York after a month's trip through the Middle West.

THE LEADSHEET

Arranged by M. H. S.

Harry Engel, Chicago manager for Maurice Richmond Music Company, pulled a novel publicity stunt when he got a certain nom de plume writer on the Chicago *Evening Post* to introduce his company's latest song, "Yoo-Hoo." The writer offered to do anything that his correspondents asked of him and Mr. Engel as one of his correspondents was quick to take advantage of the offer. Through the assistance of Harry Singer, Chicago Orpheum manager, the novelty was put over at the Salt-Lake Theatre. A similar stunt was done in Milwaukee by Engel. Gene Green, who was heading the theatre bill introducing the Chicago writer, who in turn introduced the song. The writer has a great following in the Windy City and "Yoo-Hoo," one of Al Jolson's numbers, received a considerable boost and much publicity.

We read in a local paper a dispatch to the effect that a Russian pianist, M. Pouishnoff, in London, is unchivalrously pushing off all fair admirers from his Chelsea studio where he is in a state of siege, with the following notice posted on his door: "M. Pouishnoff begs politely to inform those ladies who derive pleasure from calling uninvited on well known musicians that he has no special qualifications whatever, and that except for his pianistic art he is the most uninteresting of men."

How does this attitude compare with some of our own distinguished musicians in the professional departments?

Among other things we noticed this week that Jimmy McCue keeps time with his foot as he trots out the Jack Mills tunes at the piano. But he has an ankle deep rug under his foot. Tapping one's foot on the hard floor several thousand times a day is no joke at all. Another good idea is the mirror rigged up in front of the elevator at Irving Berlin's place. The elevator operator can always see who's coming around the corner and folks don't have to yell "down."

Joe Keden recently was voted the champion hot weather player of the Waterson, Berlin and Snyder establishment. Now he is being elected to the office of the champion girl act getter, having a terrific string of such acts for his following. Contrary to M. Pouishnoff, Mr. Keden may have "special qualifications."

At the Irving Berlin employees' dinner the other night "Taps" was suddenly called upon for a speech. As a deliverer of impromptu speeches he is an excellent band and orchestra man. "Taps" arose and turning to Benny Bloom who sat next to him, asked, "What shall I talk about?" "Talk about a minute," answered Benny, and "Taps" took his advice and spoke just about that length of time.

One of the most cheerful pianists we have ever met in any professional department is Miss Mabel Naar at Chas. K. Harris's place. Miss Naar is always willing to work and is a diplomat as well as a pianist. On at least one occasion we noticed an artist whose long suit seemed to be conversation, and Miss Naar discussed some new book with him and suddenly announced, "Well, let's go to work. Have you heard our latest number, etc," and the talky vaudevillian found himself in a studio singing before he knew it.

We have with us today L. Wolfe Gilbert at Loew's State Theatre heading the bill. How the old boy must be handing them, "Stop! Rest Awhile," etc.

Lew Brown, of the Broadway corporation, has written many comedy acts for big timers.

BURLESQUE

COL. SHOWS FOR THE PEOPLES' PHILA.

NOT ON REGULAR CIRCUIT

The Peoples, Philadelphia, will again play the attractions of the Columbia Amusement Company. The house, however, will not be a regular circuit house. John G. Jerome who has the lease on the Peoples is booking the shows. It is optional, however, with the show owners whether the shows play there or not.

The first show to go in is Billy Watson's "Parisian Whirl." This show will go direct from the Empire, Brooklyn to the Peoples next week. It is understood that several shows that follow this one will also play there. If the shows can get by without loosing money there is no doubt but that the rest of the shows of the circuit will play there.

The Columbia Circuit shows had been playing this house for several seasons up to the close of last season. The American Circuit booked a few shows early this season, but found that it did not pay and cancelled the house.

This will fill in the week following Brooklyn going west, between that city and Baltimore. The shows have been laying off that week all season.

LEW ROSE IN VAUDEVILLE

CHICAGO, Ill., Oct. 31.—Lew Rose, formerly of burlesque, is appearing at the McVickers in a comedy talking and singing act with Jack King. They are routed over the Loew Time to open at Atlanta, Dec. 12. Rose also has an offer to go in pictures with an independent picture firm, with a studio at Chatanngo, Fla., to do two reel comedies. He will start with them next May.

BILLING THE MAJESTIC

Sam Lewis, manager of the Majestic, Jersey City, has started a billing campaign for his house and getting good results. The shows playing the Majestic have been getting big business the past few weeks doing an average of over $5,000 a week. Lewis has been appointed an official fight referee for the State of New Jersey by the Boxing Commission of that state.

POSING ACT WITH "PUSS PUSS"

Henriette de Serris, a big posing act of six people has been engaged as an added attraction for the "Puss Puss" Company to open at the Star, Brooklyn next week. The act carries a forty foot load of scenery and props, it is said.

HERRMAN IN BURLESQUE

The Great Herrman opens with the "Chick Chick" at Newburgh next week as an added attraction. He also does the "Sawing a Woman in Two" as one of his tricks. Three of them now in burlesque.

FILLS IN FOR INVALID

During the illness of the prima donna of Dave Marion's "World of Frolics" in Chicago recently Patorica Paige filled the role during the regular prima donna's absence. She did well in the part.

KRAUS HAS SIDE LINE

Dave Kraus of the Olympic Theatre is now in the commercial business as a side line. He is in partnership with Murray B. Harris in the United Woolen Sales, with offices in New York.

TRIXIE PEARL IN "BEAUTY SHOW"

Trixie Pearl is the new ingenue soubrette with Al Reeves' "Beauty Show." She opened in Philadelphia.

NOT TO PLAY KNICKERBOCKER

The Knickerbocker, Philadelphia announced in a theatrical paper last week to play the Columbia Amusement Company attractions, was denied last Friday by Sam. A. Scribner, general manager of that circuit. Scribner says he did not know there was a theatre by that name in Philadelphia and that the shows on the Columbia Circuit were not to play it, so far as he and the other officials of the circuit knew.

PAUL YALE WITH "REVUE"

Ike Weber has booked Paul Yale as straight man of the "Frank Finney" Revue to take the place of Raymond Paine who is in the hospital. George Kinnear has been playing the part the past two weeks, but he was compelled to go home on account of illness. Yale will open next week at the Palace, Baltimore.

BOOKED FOR TROCADERO

Lon Redelsheimer has booked the following for the Trocadero Philadelphia this week, Dick Hahn, Charles Burns, Lester Fad, Anna Grant, Flo Briggs and Clara Fancy. The Folly, Baltimore, Gayety, Philadelphia, and Majestic, Wilks-Barre, will follow.

CHANGES IN GARDEN CAST

Frankie Niblo closes at the National Winter Garden next Saturday night. Margaret Haven closed last week. Kitty Warren now with the "Strolling Players" will open there, Billy Minsky states, on November 14. Emily Clark opens November 7.

GERARD SHOW BREAKS RECORD

TOLEDO, Ohio, Oct. 30.—Barney Gerard's "Follies of the Day" carried off the season's record at the Empire here last week. The show is one of the biggest ever seen at the burlesque house. It beat the previous week's show business by over two thousand dollars.

JOHNSON GIVES A DINNER

Jack Johnson tendered a dinner to the members of the "Cabaret Girls" at a local restaurant in Hoboken last Thursday night after the performance. Johnson was appearing as an added attraction with the show at the Empire that city last week.

MARCIA COMPTON IN "REVUE"

Marcia Compton opens with the "Frank Finney Revue" at the Palace, Baltimore next week. She will do a specialty in the show with Ernie Mack. Miss Compton closed with the Al Reeves Show several weeks ago.

DOLLY RAYFIELD TO MARRY

Dolly Rayfield, prima donna of Dan Dody's "Sugar Plums," closed with that show at the Empire, Brooklyn, last Saturday night. Miss Rayfield is to marry. Her engagement was announced last week to a wealthy contractor from Chicago.

AMATEUR NIGHT AT EMPIRE

Commencing this week Manager Johnson of the Empire Hoboken will have Amateurs every Thursday night. Commencing next week he will have special dancing nights on Tuesdays.

ELSIE HUBER AT GARDEN

Elsie Huber opened at the National Winter Garden Monday. Miss Huber was with the "Al Reeves Beauty Show" on the Columbia circuit last season. Lulu Vanderbilt opened at this house last week.

BILLY VAIL IS MANAGER

Billy Vail has assumed the entire management of the "Sweet, Sweetie Girls," having taken over his partners' interests in the show.

BOTH CIRCUITS SHOW GAINS IN RECEIPTS

EAST HAS BEST RECORD

The burlesque business on both the Columbia and American circuits have shown an improvement in the past two weeks, particularly in the East. The business with the exception of Hartford has been very good in most of the eastern houses on the Columbia circuit.

The management of the Hartford house was notified two weeks ago that they must get busy and look after the business in that city, and as a consequence that house has started a campaign of billing in the city of Hartford and nearby cities.

In the West the improvement so far is slight, the Gayety, St. Louis, doing the best business west of Chicago.

Dayton has jumped up the past few weeks, even going ahead of the business done at the Empire, Toledo.

Since the American circuit started putting added attractions with the shows, the business has jumped up considerably in most of the houses.

The officials of that circuit are after big acts with big names. They only recently made an offer to Eva Tanguay and are now awaiting her reply. As on the other circuit the big improvement of business is seen mostly with the houses in the East.

JOHNSON WITH "CABARET GIRLS"

Jack Johnson, who was the added attraction with the "Cabaret Girls" at the Empire, Hoboken, last week, put over another big week there. He has been putting over record weeks at a number of the houses this season. He is at the Academy, Buffalo, this week. Ike Weber is handling him.

PAINE IN HOSPITAL

Raymond Paine, after a second operation for hemmorhage and a blood transfusion, was resting quietly at the St. Luke's Hospital Monday morning. He will not be able to rejoin the "Frank Finney Revue."

LLOYD PEDDRICK CLOSES

Lloyd Peddrick, straight man, closed with the "Cabaret Girls," at the Empire, Hoboken last Sunday night. Roy, Jones has returned to the show. He had been with it until the Olympic New York.

CLOSING WITH DOTY SHOW

May Newman and Charles Brown have given in their notices to close with Dan Doty's "Sugar Plums" at Miners Empire in Newark this Saturday night.

"WHIRL OF DEATH" OPENS

The Three Weldanos opened this week at Newburgh with the "Cabaret Girls" as an added attraction.

FEATURED WTH "PUSS PUSS"

WASHINGTON, D. C., Oct. 14.—Gertrude Saunders is the added attraction with the "Puss Puss" Company at the Capitol this week.

DOT MORTAN IN CABARET

Dot Mortan, several seasons ago with Tom Sullivan's "Monte Carlo Girls" as ingenue, opened Monday in cabaret.

HALLIE DEAN CLOSING

Hallie Dean, ingenue, will close with the "Puss Puss" company at the Olympic, New York, this week.

"KEEP SMILING" IS BIG SHOW, FINELY STAGED AND PLAYED

James E. Cooper's "Keep Smiling," at the Columbia this week, is rich in production. It has scenery that is a delight to the eye, bright in coloring and above the average seen here.

The costumes worn by the lady principals and chorus are elaborate and classy. The electrical effects are good but the comedy was not there Monday afternoon. Although the material is good and Billy K. Wells, who is responsible for the book, has furnished the comedians with material that surely should get laughs, and hearty ones at that, but still a quietness was cast over the audience at the matinee that was really heartbreaking at times. The comedians simply did not get the comedy over.

Bert Lahr and Harry Kay are the comedians. Lahr is doing Dutch character. We have seen him to a better advantage in seasons gone by.

Kay does a "villain" but burlesquing it, in the first part. It is a hard part to get much comedy out of, but he deos as well with it as could be expected. He changes his character for the burlesque.

Adele Ferguson, a very attractive young brunette, with a pleasing personality, is the prima donna. Miss Ferguson, although suffering with hoarseness, managed very well with her numbers, registering with each. "Lilac Time," "Cry Over You" and "Dreamland" she rendered exceptionally well. Miss Ferguson appeared in many of the scenes. She reads lines nicely and works well. Her costumes are beautiful.

Barry Melton, a tall, stately, good looking woman of good figure, played a "vamp" in the first part of the show and handled the part well. She has no single numbers in the first part. In the burlesque she offers "Hindu Yogi Man" and "Everything is Quiet in Greenwich Village" and gets both numbers over nicely. Her costumes are stunning.

What a great improvement is noticed in Mercedise La Fay. This is Miss La Fay's second season out of the chorus. She is rapidly developing into a clever, fast dancing soubrette. She is a pretty brunette, shapely and attractive in personality. She has a fine voice for soubrette numbers and her style of putting numbers over takes. She dances, does cartwheels, bubbles over with "pep," and in fact, has all the makings of a fine soubrette. Her dresses are becoming. Emily Dyer sang her numbers enjoyably and did well in the scenes. Her dresses are pretty.

Charles Wessen, a classy-looking straight man, not alone reads his lines well, but can give a fine account of himself as a dancer and singer. He is a neat dresser and his all-around work is worth mentioning. He stands out in many of the scenes. He does a "dope" character bit down toward the close of the show in which he gives an excellent portrayal of this role.

Bud Palen, Harry Bolton and George Francis do bits throughout the performance, giving fine action to the piece. They shine, however, in their specialty.

Wells staged a novel opening with several of the principals on stage in one in front of a pretty silk drop singing, eight shapely limbs appear through slits in the drop. These limbs belonging to that number of chorus girls. It is a good idea and the audience liked it.

Barry Melton and Harry Bolton, in a duet, singing "Crooning," more than pleased. They were called upon to sing an encore.

Miss Dyer's "Days of '61," developed into a big number in which all the chorus and most of the principals appeared. This number was prettily staged and well carried out.

The prison scene proved the best comedy scene in the show and this did not go over as it should have. Lahr, Wessen and Miss Melton were in it.

The "wedding" number is a pretty number and beautifully costumed.

In a specialty in one, the Six Foot Three, a trio of young fellows, tall, neat-looking, wearing tuxedo suits, straw hats and carrying walking sticks, make a natty appearance. They sing four numbers and put them over. These boys can harmonize and their voices blend sweetly. It is a good act.

In the hospital scene there are many opportunities for laughs, but somehow they just miss. In the scene were Lahr, Kay, two of the Trio men and Miss Melton.

In a specialty Lahr as a cop and Wessen doing a "dope," went over very nicely.

"Keep Smiling" does not stand up as a comedy show with the "Hello 1922," the other Cooper show that was at the Columbia last week. It has the production, however, and the costumes, and it is not lacking in material. If the comedy can be braced up, which no doubt will be with Cooper and Wells looking after it, should stand up with the "Hello 1922."

The chorus work hard and assist greatly in getting the numbers over. They look pretty and attractive.

The show is attractive, well put on and is a fine entertainment. SID.

DRAMATIC and MUSICAL

"WANDERING JEW" IMPRESSIVE AND WELL-ACTED PLAY

"THE WANDERING JEW," a play in four acts and seven scenes, based on the ancient legend of "The Wandering Jew," by E. Temple Thurston. Produced at the Knickerbocker Theatre, Wednesday night, October 26.

CAST

Judith.....Helen Ware
Rachel.....Thais Lawton
Mathathias.....Tyrone Power
Du Gueselin.....Ralph Theodore
Boemond.....Robert Noble
Godfrey.....Bishop Dickinson
Raymond of Toulouse..Lionel Adams
Issacher.....Howard Lang
A page.....Augustus Anderson
Joanne de Beaudricourt
Miriam Lewes
The Unknown Knight.Tyrone Power
Phirous.....Melville J. Anderson
Mario.....Charles W. Burrows
Andrea Michelotti....Albert Bruning
Matteo Battadio.....Tyrone Power
Gianello Battadio.....Adele Klaer
Pietro Morelli.....Lionel Adams
Al Kazar.....Robert Noble
Tazzaro Zapportas...Sidney Herbert
Maria Zapportas...Virginia Russell
Arnaldo Zapportas
Augustus Anderson
Matteos Battadios....Tyrone Power
Ollalla Quintana.....Belle Bennett
Gonzales Ferara.....Edward Kent
Alonzo Gastro.....Howard Boulden
Juan de Texeda.....Howard Lang
Councillor.....Emmet Whitney
Councillor.....Charles W. Burrows
Officer of the Inquisition
Bishop Dickinson
Officer of the Inquisition
Melville J. Anderson

As may be inferred from the title, the play is based on the age old myth of the sneering bystander and the Nazarene on the road to Golgotha. It is a production typically English and in a tempo much better suited to their taste than to the speed loving American. However, if the vast audience who flocked steadily to see Hun-Hur will take kindly to the piece then the production will have served its purpose.

The progress of the play is divided rather in phases than acts, all of them pompous and pageant like, the text flowing along in pleasing pentameters. In Mr. Thurston's versions of the fable, it takes its start in Jerusalem, on the day of the crucifixion. After the episode with Christ, Mathias is doomed to wander on the earth until the second coming, and is seen through the ages in many garbs and colors. He seemed to be having a fair sort of time in most of the places. The curtain is lowered to devote the lapse of a thousand years, etc., and we find the Wandering Jew in the eleventh century outside the gates of Antioch; two centuries later he is seen in Palermo and later at Seville during the Spanish Inquisition. Here a great hour is reached as the Jew is before the tribunal and is tried for heresy, which is a brilliant and moving scene. The high point is reached as the old Jew, wise, inscrutable and unafraid, is stirred by the sight of the elegant judges and their bejeweled cross to a mystical reminiscence of an afternoon 1,500 years before and another rough hewn cross that he has seen borne up the slope of Calvary. This scene, simply played by Tyrone Powers, held the audience still enough to hear the drop of a pin.

Mr. Powers was splendid all through the play, for the part was well suited to the actor of the old school. All of the cast acquitted themselves in good style. The show was richly staged and David Belasco and A. L. Erlanger are credited with the production. It may not appeal to those who seek only the frivolous in plays, but will provide good entertainment for those who care for the more quiet and worth while plays. Though it is of the slow moving order, it is doubtful whether any criticism could suggest a better way of handling any of the situations or any other part. On the whole it was quite perfectly produced and acted.

DRAMA LEAGUE MEETS ON NOV. 6

The first lecture in the Drama League's Sunday afternoon series will take place on Nov. 6 at the Plymouth Theatre. The speaker will be Zoe Atkins and her subject "The Writing of a Play."

"THE SIX-FIFTY," AT THE HUDSON, IS PLEASING COMEDY

"THE SIX FIFTY," a comedy in three acts, by Kate McLaurin, presented at the Hudson Theatre, Tuesday night, October 25th.

CAST

Gramp.....Reginald Barlow
Dan Taylor.....Leonard Willey
Hester.....Lillian Albertson
Steward.....Harold Healy
White.....Wilbur Cox
Gaston Hedges....William T. Hays
Marie Louise Hall.....Lillian Ross
Ann Seymour.....Hazel Turney
Christine Palmer...Lolita Robertson
Mark Rutherford.....John Merkyl
Jim Armstrong...E. Maxwell Selser
Bob Marshall.....Harry Knapp

If it wasn't for an unseen, but much heard train wreck in the first act, there wouldn't have been a play entitled "The Six Fifty." Probably Miss McLaurin in writing her script had little intention of making this particular train wreck so necessary to the show, but the producers, being in an over generous frame of mind after the successful presentation of one crash, or wreck, in "The Broken Wing," thought to repeat the success even at the almost sacrifice of the rest of the play.

The amusing mildness, a witty mildness which reminds of Claire Kummer's deceptive calm, and the unobtrusive power of Miss McLaurin's play are literally mangled in the wreck.

Her story of people of two worlds meeting in Farmer Dan Taylor's kitchen by the fortunate accident of an open switch and doing each other two worlds of good, is delivered delicately, in a manner which is jeweled with little reticences and shy thrusts of feminine humor.

Here a young wife unbosoms herself of an aching longing for the pulsing life of the outer world, typified for her by the 6:50 train every evening, as an escape from the seven years of drudgery that has made her old before her time and that makes a chance copy of the theatre magazine more thrilling to her than the latest extra on the world series.

Her hardheaded, honest, but not always comprehending young husband listens to her without much evident sympathy for her romantic imagination—he is embittered, too, at being turned from a civil engineer to a farmer—while Grandpa, already 89 years old, babbles about stretching his senile reminiscenses of the Civil War out until he is 100. It is the feminine side of "Beyond the Horizon," with the wreck coming just when the wife is wishing hardest, to happen to save her from a Eugene O'Neill finish.

In the following acts at the farm where the shaken passengers go, the wife works out her destiny, her imagination fired by the philanderers' offer to show her the delights of the world, but with those fires banked by the Diva, who knows her ex-lover—as prima donnas often do.

The characters have been faithfully and brightly drawn, with dialogues in which Miss McLaurin shows her histrionic training in theatrically effective speech—and all the cast—seemed to have harnessed themselves to their parts.

There are no stars, but everyone helps "The Six Fifty" make good time. Through it everyone eats unflaggingly—it is the "eatonest" play in town. It will be the cause of joy and sorrow for the company, for with a probable long run they will not relish eating roast pork night after night,—still one must look on the economy side of such an engagement. The property man will always have a meal waiting for them.

"RIGHT TO STRIKE," AT THE COMEDY, IS TIMELY PLAY

"THE RIGHT TO STRIKE," a play in four acts, by Ernest Hutchinson. Presented by Richard Walton Tully at the Comedy Theatre, Monday night, October 24th.

CAST

Elizabeth.....Katherine Rober
Dr. Miller.....David Torrence
Dr. Ernie Miller.....Schuyler White
Mary Miller.....Gypsy O'Brien
Rose Ormerod.....Cynthia Latham
Dr. Wrigley.....Edmond Lowe
Gordon Montague...Harry Mestayer
"Tubby".....V. R. Deecroft
"Sidney".....Leslie R. Benson
Dr. Donald.....Nevin Clark
Ben Ormerod.....Ronald Adair
Walter Dewhurst, M.P.
George E. Riddell
Sir Roger Pilkington..Byron Russell
Mr. James.....John H. Brewer
Alfred Fletcher Watson.E. W. Laceby

Ernest Hutchinson's play "The Right to Strike," though rather stretched in points, is timely, to say the least, coming as it does when the nation is threatened with a complete tie-up of its industries through a nation-wide strike on the railroads. The coincident is carried further by the story being based on a railway strike in England with a retaliating strike by the members of the medical profession.

Its results are impressive if not instructive, as the work of the drama was better than well done, still no remedy was discovered through its unfolding that would disabuse the minds of the unrest idea of strike. It can best be compared to men seeking new hair at the barbers'. He knows the stuff being applied isn't going to help him any, but "doesn't the darn stuff feel good." That is the way with "The Right to Strike," it listened good.

The story deals with a railroad strike in Valleyhead, Lancashire, and the death through violence of a young doctor. To retailiate the young doctor's friends in the profession declare a strike against the workingmen that comes to a climax with the childbirth at the home of one of the strike leaders, and no doctor on hand to administer to it.

An appeal is made to Dr. Wrigley, who, embittered by the murder of his best pal, was reluctant to perform the Caesarian operation which would save the life of the strike leader's wife. The quiet suspense of this scene where the young doctor refuses to hear the plea of the girl is probably one of the best produced on the American stage for many years.

A similar situation is recalled in "Sabotage," at Grand Guignoi. In that sermon, however, the workman's child died while under the surgeon's knife because the strikers cut off at the critical moment the lights above the operating table.

At the end it seemed that the striking workmen had bested because the doctors were back on the job before any of the indisposed had passed beyond the dividing line.

Despite its drawbacks the play presented some remarkable acting by the cast. Special mention must be made of Harry Mestayer and his work as a strike agitator and trouble maker. Edmund Lowe, as the young doctor, is also in line for praise, inasmuch as his work was far above the ordinary.

The play is very shy on women and, of course, that will have its commercial disadvantages. But under the circumstances this must be forgiven.

The subject of 'The Right to Strike" and its episodes are first page, last edition in their timeliness. You find yourself listening to debates and discourses on the world's travail with much excitement, an emotion brought about with honest characterization, interesting and believable situation, as well as by an agitated topic. We suspect this of being a unique thing—a good show and a good play.

"LOVE LETTER" TOURING

"The Love Letter," the John Charles Thomas show which closed at the Globe Theatre last Saturday, opened in Rochester on Monday, and is booked for the up-State towns.

"LIKE A KING," PLAYED BY EXCELLENT CAST IS UNUSUAL COMEDY

"LIKE A KING," a comedy in three acts, by John Hunter Booth. Presented at the Thirty-ninth Street Theatre on Monday night, October 4.

Thomas H. Coffin.....Charles Esdale
Norah Smuts.....Margaret Wiltshire
Nathaniel Artemus Alden,
James Gleason
Dan Riordan.....Hale Norcross
Policeman.....Hale Hardtap
Mrs. Alden.....Mina Gleason
Phyllis Weston.....Ann Harding
Abigail.....Lucille Parker
Robert Alden.....James Seeley
Arabella Alden.....Frances Howard
General Wade Weston,
Robert E. Homans
Samuel Pemberton.....E. L. Duane
Calvin Lowe.....Edward Poland
J. W. Savage.....Max Waizman
William Chubb.....Arthur Allen
George W. Grubbie..Dodson Mitchell

"Like a King" is one of those American morality plays wherein the central character is Bluff. It follows a pattern so familiar that when you find young Nat Alden sitting penniless, disconsolate, and homesick on a bench in Central Park in the first scene and hear him sighing for another glimpse of the little old town down East where he was born, you can immediately reconstruct the rest of the play from memory.

The chief emotion evoked by the succeeding scenes is the warm, glowing emotion of verification. Turning to the program, you discover that the second scene is laid in Lower Falls, Mass. Then you know. You know that a gentle mother, with gray hair, will welcome her wandering boy with outstretched arms. You know that our hero will convince the neighbors that he has been a great success in the outside world and that he will set to work at once to modernize the sleepy town. He will notice for the first time that the old waterfall is unused, and he will talk about harnessing that. You know that he will discover that the little sweetheart he left behind him has been waiting for him these years. You suspect that the plot will be complicated by a comic constable and that in the end everything will end happily.

"Like a King" fulfills all these great expectations, even unto the comic constable. With this tale, which apparently does not try to be anything than momentarily amusing, an excellent cast achieves a good deal of innocent merriment.

NEW THEATRE FOR BRONX

Plans have been completed for the erection of a new theatre, having a seating capacity of 2,000, on the site of the old Haffen Brewery property, which is situated on Melrose avenue between 151st and 152nd streets. The brewery, which is 230 x 100 feet, was purchased last May by the Tyrol Realty Company, which plans to erect two apartments, a six-story office building and a theatre on the site. An estimate on the cost for the erection is said to be approximately $1,000,000.

The plans show that the theatre will be located on a plot 80 x 130 feet, facing on 152nd street.

NEW PLAY FOR WHITESIDE

The Shuberts are sending out Walker Whiteside in a new play entitled "The Moon God," written by Gordon Keane. The piece opens in Baltimore Nov. 7. The supporting cast includes Sydney Shields, Clarence Derwent, Myra Scott, Camille Dalberg and Stanley J. Wood.

VAUDEVILLE BILLS For Next Week

B. F. KEITH'S VAUDE. EX.

NEW YORK CITY

Palace — Beatrice Herford — Eddie Leonard — Kranz & White—Nat Nazarro, Jr., and Band—Ernest R. Ball—Mosconi Bros.

Riverside—Loyal Dogs—Paul Decker & Co.—Sidney Landfield—Bobby & Nelson—Wilton Lackaye & Co.—Creole Fash. Plate—Four Mortons—Anna Chandler.

Colonial—Daphne Pollard—Franklyn Ardell—Patricola—A Dress Rehearsal—Billy Glason—Miller & Capman.

Alhambra—Hope Eden—Ruth Roye—Paul Norton & Flo Lewis—Ivan Bankoff—Imhoff, Correne & Co.—Olcott & Mary Ann.

Royal—Burt & Rosedale—Kenny & Hollis—Harry Langdon & Co.—Venita & Gould—Lew Cooper—Singer's Midgets.

Hamilton — Geo. Jessel — Keane & Whitney — Wilton Sisters—Johnny Burke—Harry Kahne.

81st Street Theatre—Frederick Buton & Co.—Marshall & Williams—Geo. Moore & Mary Jayne —Jean Granese & Co.—Carney & Rose—Elena Kroner.

Broadway — Jas. J. Morton — Mary Marble — Rolfe's Revue.

Jefferson (First Half)—Jean LaCross—Long Tack Sam & Co. (Second Half)—Lanigan & Hanley.

Franklin (First Half)—Owen McGiveney. (Second Half)—Rubeville—Juliette Dika.

Regent (First Half)—Juliette Dika. (Second Half)—Marie Casper—Wilson Bros.

Coliseum (First Half)—Dotson. (Second Half) —Jack Lavier—Elsa Ryan & Co.

Fordham (First Half)—Jack Lavier—Elsa Ryan —Sig. Friscoe. (Second Half)—Dotson.

BROOKLYN

Orpheum—Frank Browne—Greenlee & Drayton—Will Mahoney—Rogers & Allen—Sophie Tucker & Co.—B. & B. Wheeler—Gallagher & Shean—Casting Mellos—Claude & Fannie Usher.

Bushwick—International Nine—Fisher & Gilmore—Dave Roth—Harry Carroll Revue—Geo. McFarlane—Stan Stanley—Royal Gascoignes.

Flatbush—Du For Boys—Tracey & McBride—Joe Darcey.

Bore Park (First Half)—Miss Iolleen. (Second Half)—Janet of France—Long Tack Sam.

BALTIMORE

Maryland—Lady Alice's Pets—Cressy & Dayne —Henry Santry's Band—H. & A. Seymour—Young & Wheeler—Leipsic—Carl Randall & Co.

BOSTON

Keith's—McLellan & Carson—Hamilton & Barnes—Leightner & Alexander—Babe Ruth—Kauffman Bros.

BUFFALO

Shea's—Balliot Four—Clinton & Rooney—Herman & Shirley—Vincent O'Donnell—Dale & Burch —Ford Sisters—Herschell Henlere.

CINCINNATI

Keith's—Scotch Lads & Lassies—Pressler & Klaiss — Joe Cook — Corradini's Animals — Doris Duncan—Alexander Bros.

CLEVELAND

Hippodrome—Ruth Budd—Bill & Eddie Gorman —Sally Fisher & Co.—Fenton & Fields—Bevan & Flint.

COLUMBUS

Keith's—Milton Pollack & Co.—Jim & Betty Morton—Seven Bracks—Clara Howard—Dummies —Vaugh Comfort & Co.—Theresa & Wiley.

DETROIT

Temple—Daly Mack & D.—Rae Eleanor Ball—Chic Sale—Bernard & Garry—W. & H. Brown—Ames & Winthrop—John Steel.

ERIE

Colonial—Jane & Miller—Perrone & Oliver—Annabelle—Glenn & Jenkins—Fred Elliott—Artistic Treat.

GRAND RAPIDS

Empress—Maxine Bros. & Bobby—Jed Dooley & Co.—Franklin Charles & Co.—Jim McWilliams —Harry Watson & Co.—Miller & Mack—Langford & Fredericks.

HAMILTON, CANADA

Lyric—Caits Bros.—The Love Shop—Johnny Burke—La Pelarica Trio.

INDIANAPOLIS

Keith's—Pierce & Goff—Walter C. Kelly—Wilson Aubrey Trio—Murray Girls.

LOUISVILLE

Mary Anderson—Bert Baker & Co.—Shadowland—Bradley & Ardine—Silber & North—Frank Gaby.

LOWELL

Keith's—Musical McLarens—Archie & Gertie Falls—Gold & Edwards—Val & Ernie Stanton—Shapiro & Jordan—Howard & Sadler—Newell & Most.

MONTREAL

Princess—The Johannys—Rudell & Dunigan—Three Lordens—Elmer El Cleve—Chas. Howard & Co.—Music Land—Harry Delf—Elizabeth Solti Co.

PITTSBURGH

Davis—Dallas Walker—Reynolds & Donehan—Sharkey Roth & Witt—Bailey & Cowan—Mr. & Mrs. Jimmy Barry.

PORTLAND

Keith's—Harry Hayden & Co.—Powers & Wallace—Rice & Elmer—Madeline & Paula Miller—Grey & Byron—Harry & Grace Ellsworth.

PHILADELPHIA

Keith's—Foley & Leture—Raymond Bond & Co. —Daisy Nellis—Raymond & Melody—Harry Fox & Co.—Four Aces—Lynn & Smyth—Niobe.

PITTSBURGH AND JOHNSTOWN

Jack Sutherland Sextette.
Crane May & Crane.

QUEBEC, CANADA

Auditorium—Althea & Lucas—Green & Myra—Gertrude Morgan—Bostock's Riding School.

PROVIDENCE

Keith's—Seymour's Happy Family—Frank Ward —Richard Kean & Co.—Ann Gray—Wm. & Joe Mandell—The Creightons—Millership & Gerard—Elm City Four.

ROCHESTER

Temple—Sealo—Frank Wilcox & Co.—Trixie Friganza—Eight Blue Demons—Millicent Mower—Willie Solar—Faber & McGowan.

SYRACUSE

Keith's—Joe Towle—Le Cardo Bros.—Boyle & Bennett.

TORONTO

Shea's—Juggling McBanns—Furman & Nash—Mrs. Hathaway Turnbull—Kane & Herman—Dooley & Sales.

Hippodrome—Tango Shoes—Arthur West.

TOLEDO

Keith's—Camilla's Birds—McFarland & Palace —Profiteering—Edwin George—Dolly Kay—Van & Corbett—Nathane Bros.

WASHINGTON

Keith's—Chong & Moey—Haig & Lavere—Parlor, Bedroom and Bath—Leo Beers—Adelaide & Hughes—Burns & Freda—Juliet—Lew Dockstader —Morton Jewell & Co.

YOUNGSTOWN

Hippodrome—McDonald Trio—Bert Errol—Watson Sisters—Harry Jolson—Clayton White & Co. —Bob & Peggy Valentine.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Gus Edwards Revue—De Haven & Nice —Rome & Gaut—Sandy—Jack Benny—Norton & Nicholson—Gordon & Rica—Cavana Duo.

Majestic—Eddie Foy—Seed & Austin—Elinore & Williams—Josephine Victor & Co.—Courtney Sisters & Band—Spencer & Williams—Raymond & Suram—Wilfred Du Bois—The Rectors.

State Lake—Tom Patricola—Sam Mann—Jack Osterman—Daniels & Walters—Booth & Nina.

DES MOINES

Orpheum—Claremont Bros.—Gibson & Cornelli—Butler & Parker—Clark & Bergman—Morris & Campbell—Worden Bros.—Frank Farron.

DENVER

Orpheum—Bushman & Bayne—McKay & Ardine —Bennett Sisters—Neal Abel—Carleton & Ballew —Juggling Nelsons—Quixey Four.

DULUTH

Orpheum—Moss & Frye—Joe Howard & Co.—Al & Fannie Stedman—Tim & Kitty O'Mears—Jean Barrios—Jos. E. Bernard.

EDMONTON AND CALGARY

Orpheum—Worden Bros.—Stone & Hayes—Mattylee Lippard—Santos & Hayes Revue—Brown O'Donnell—Ben Beyer—Marshall Montgomery.

KANSAS CITY

Orpheum—Wm. H. Crane & Co.—Lillian Shaw —Nat Nazarro B. & B.—Yorke & King—Mary Boland—Cliff Nazaro & Darling Sis.—Frank Wilson—Bekefi Dancers.

Main Street—Taxie—Geo. Dameral & Co.—Shelton Brooks—Kavanaug & Everet—Marlettes Manikins.

LOS ANGELES

Orpheum—The Cansinos—Bob La Salle & Co.—G. & M. Le Vere—Mel Klee—Marjorie Barracks —The Gellis—Harry Conley—Carlye Blackwell.

LINCOLN

Orpheum—Sammy Lee & Lady Frie—The Sharrocks—Gautier's Bricklayers—Millard & Marlin—Wm. Halligan & Co.—L. & F. Durybell—Toney Grey.

MILWAUKEE

Palace—Dress Rehearsal—Cappon & Willard—Lew Feeley & Stella—Conor Twins—Zelayo—Dancing Dorans—Norris Novelty.

Majestic—Four Marx Bros.—Mehlinger & Meyer —Toto—Lady Sen Mei—Davis & Darnell—Rolls & Royce—Rosso & Co.

MINNEAPOLIS

Orpheum—Jordan Girls—Jean Barrios—John Joseffson's—Dresser & Gardner—Flanigan & Morrison—Scanlon Deno Sisters & Scanlon.—David Saperstein.

Hennepin—Coley & Jaxon—Jos. E. Bernard—Keno Keys & Melrose—Lyons & Yosko—Ed Janis Revue—Jack Inglis—Fred Lindsay.

MEMPHIS

Orpheum—Marion Harris—Williams & Wolfus—Joe Browning—Finlay & Hill—Pedestrianism—Mabel Burke—Sultan.

NEW ORLEANS

Orpheum—Van Hoven—Dillon & Parker—Tom Wise—Lydell & Macy—Pielert & Scofield.

OMAHA

Orpheum—Sarah Padden & Co.—Wilbur Mack & Co.—Watts & Hawley—Henry & Moore—Barbette—Claude Goldin & Co.

OAKLAND

Orpheum — Pearl Regay & Band — Schettles Manikins—Moran & Mack—Indoor Sports—Adams & Griffith—East Is West—Dance Fantasies.

PORTLAND

Orpheum—Lee Children—Billy Arlington & Co. —Ed. Morton—Kara—Wm. Ebs—Avey & O'Neil—Ollie Young & April.

SALT LAKE CITY

Orpheum—Wood & Wyde—Aileen Stanley—Hughes Musical Duo—Bowers, Walters & Crocker —Wallace Galvin—Adler & Ross—Little Johns.

ST. LOUIS

Orpheum—Gertrude Hoffman—Wm. Gaxton & Co. — Cameron Sisters — Garcinetti Bros. — Bill Robinson—McGrath & Deeds—Rodero Marconi.

Rialto—Clara Morton—Sidney Grant—Kurt & Edith Kuehn—Wanzer & Palmer—Blanche Sherwood & Co.

SEATTLE

Orpheum—Vera Gordon & Co.—Joe Bennett—Chas. Harrison & Co.—Toney & Norman—Maurice Diamond—Bobbie Gordone—The Rios.

ST. PAUL

Orpheum—Ona Munson & Co.—Harry Holman & Co.—Ford & Cunningham—Lucas & Inez—Margaret Taylor—Rockwell & Fox—Frank & Milt Britton.

SIOUX CITY

Orpheum—Adonis & Dog—Flanders & Butler—Taylor & Rogers—Riggs & Witchie—Demarest & Collett—Pallenberg's Bears—J. J. Harrison—Madame Ellis—Kellam & O'Dare—Yip Yip Yap Hankers.

SACRAMENTO AND FRESNO

Orpheum—Helen Keller—Dooley & Storey—Margaret Ford—Gautier's Toy Shop—Van Cellos —Swift & Kelly—Jack Rose.

SAN FRANCISCO

Orpheum—Corine, Tilton & Co.—Clifford & Johnston—Bob Hall—Anderson & Graves—Anderson & Yvel—Follis Girls—Michon Bros.—Whiting & Burt.

VANCOUVER

Orpheum—Kittie Doner & Co.—Marshall Montgomery—Kramer & Boyle—Mary Haynes & Co.—Silvia Loyal & Co.—Jack Joyce—Ritter & Knappe —Servais Le Roy.

WINNIPEG

Orpheum—Galetti Monkeys—Ed. E. Ford—J. Rosmond Johnson—Muller & Stanley—Dugan & Raymond—Moody & Dungan—Lo Se & Sterling.

F. F. PROCTOR

Week of October 31, 1921

NEW YORK CITY

Fifth Ave. (First Half)—Frank Dobson Co.—Ledora & Beckman—Josephine Davis Co.—Jack Marley—Wm. Harrigan & Co.—Frank Selbini Co. (Second Half)—Tom Lyman Co.—Cook, Mortimer & Co.—Nick Attrack & Sisters—One Century Revue—Morton Jewel Co.—Lang & Harper.

125th St. (First Half)—Tom Lyman Co.—Glad Moffatt—Howard & White—Arthur Whitelaw—Fads & Fancies—Rucker & Winifred—Melnotte Duo. (Second Half)—Marino & Vergo—Francis & Conlin—Monte & Carlo.

58th Street (First Half)—Ahearn & Peterson—20th Century Revue—Leightons—Harry Connor Co. ——Ricardo & Ashforth—Flanagan & Stapleton. (Second Half)—Sawing a Woman in Two—Ryan & Moore—Louise & Mitchell—Polly Moran—T. & D. Ward—Cunningham & Bennett.

23d St. (First Half)—Chas. & M. Dutiers—Maggie Le Claire Co.—Weber, Beck & Fraser—Marino & Vergo—Homer Sisters Co. (Second Half)—F. Roland Co.—Howard & White—Geo. & L. Mitchell—Lanigan & Haney.

ALBANY

(First Half)—Wm. O'Clare Co.—Frances Dougherty—Thos. Ryan Co.—Jay Regan Co.—Rowland & Meehan—Frank Mullane—Larry Reilly Co. (Second Half)—Stewart & Marco—Brent Hayes—Oliver & Old—Lady Oga Tawaga—L. & A. Roth—Dave Ferguson—Rhoda's Elephants.

ELIZABETH

(First Half)—Alf Grant—Donovan & Lee—Four Mellos. (Second Half)—Pagana—Durham & O'Malley—Frank Heath Co.—Lew Dockstader—Kramzer & Zarrell.

MT. VERNON

(First Half)—Musical Hunters—Alexandra Kids —Billy Glason—Howard & Lewis. (Second Half) —Murray Kissen Co.—Daisy Nellis—Wilbur & Adams.

NEWARK

(First Half)—Miller & Anthony—Harry Langdon Co.—Geo. Moore & Jane—Sherwin & Kelly—Bell Latonis Troupe—Craig & Campbell—Arams, Kaliss Co. (Second Half)—Gladys Moffat—Danse Voyage.

PORTCHESTER

Mme. Lena Monks—Brewster & Pomery—Jack Anders & Co.—Rose Claire—Harmon & Harmon—Kitty Francis Co.

SCHENECTADY

(First Half)—Raymond Wilbert—Four of Us—Jed's Vacation—Arthur West—Rhoda Royal Elephants. (Second Half)—Hayataka Bros.—Frank Mullane—Anderson & Burt—Redmond & Wells—Evelyn Phillips Co.

TROY

(First Half)—Stewart & Marceo—Brent Hayes —Anderson & Burt—Espe & Dutton—Chas. Keating Co.—Dave Ferguson—Broderick & Bryan. (Second Half)—Wm. O'Clare Co.—Frances Dougherty—Thos. Ryan Co.—Jay Regan Co.—Rowland & Meehan—Larry Reilly Co.

YONKERS

(First Half)—John McGowan—Mme. Besson Co. —Eleanor Pierce—Poly Moran—Joe Rolley—Mack & Brantley. (Second Half)—Follettes Monks—Anger & Packer—Creole Cocktail—Hunting & Frances—Lampinis.

B. F. KEITH VAUDE.

Week of October 31, 1921

NEW YORK CITY

Harlem Opera House (First Half)—J. C. Mack Co.—Lang & Harper—Peterson & Clark. (Second Half)—Hunniford—Hite, Reid & Co.—Brosius & Brown.

AMSTERDAM

(First Half)—Hayataka Bros.—L. Cooper—Cartmell & Harris—Redmond & Wells—Five Kirksmith Sisters. (Second Half)—Bush Bros.—Chas. Keating Co.—Marshall & Williams—Espe & Dutton—Tango Shoes.

ALTOONA

(First Half)—Hodges. (Second Half)—Hodges.

ALLENTOWN

(First Half)—Elaine Sisters & Hurd—Big Three —Regal & Mack—Joe Laurie—Brownlee's Rube Band. (Second Half)—Lauri De Vine—McLaughlin & Evans—Beban & Mack—Fred Elliott—New Producer.

BOSTON

Scollay Square—Bell & Eva—Payton & Ward—Columbia & Victor—Tom Kelly—Primrose Trio.

Boston—Carnair & Cleo—Angel & Fuller—Arthur Astill Co.—Murphy & White—Dancing Shoes.

Washington Street—Charles Marton—Calvin & Wood—Larry Harkins Co.—Princeton & Watson—Arthur Mile Girls.

Howard—Eugene & Finney—Russell & Hayes.

Bowdoin—Woodchoppers—McCormack & Wallace.

BROCKTON

(First Half)—Exposition Four—Carlton & Tate —Bowman Bros.—Robinson's Baboons. (Second Half)—Betty Washington—Robert Reilly Co.—Williams & Taylor—A. & G. Falls.

BANGOR

(First Half)—Roscelli—Kane & Grant—Leonard & Whitney—Eva Fay—Carney, Barron & Co.—Spencer & Beecher. (Second Half)—Dick Boyle—Murphy & Lang—Bert & H. Skatelle—F. & M. Dale—Eva Fay—Al H. Wilson—Little Jim.

BINGHAMTON

(First Half)—Foxworth & Francis—McConnell & West—Hart & Helene—Calvin & O'Connor—Love Shop—Bessie Browning—Selbini & Royer. (Second Half)—Kid's Dogs—Chadwick & Taylor—Alma Neilson Co.

BROWNSVILLE

Valda Co.—Dixie Hamilton—Rule & O'Brien—Jim McIntyre Co.

BROCKTON

(First Half)—Exposition Four—Carlton & Tate —Bowman Bros.—Robinson's Baboons. (Second Half)—Betty Washington—Robert Reilly Co.—Williams & Taylor—A. & G. Falls.

BRISTOL

Dorothy Dahl—Held & Adams—The Nellos.

CAMBRIDGE

Rice & Elmar—Clark & Wilson—Mark Hart & Co.—Australian Stan Stanley.

CHESTER

Dave Johnson—Lou & J. Archer—Barrett & Cunneen—Four Ortons—Ladellas—Geo. P. Wilson —Rolls & Royce.

CLARKSBURG

(First Half)—Fern, Bigelow & King—Crane, May & King—Royal & O'Brien—Liddell & Gibson. (Second Half)—Mitchell & Stone—Melody Six—Jack George—Bud Snyder Co.

CANTON

Arthur Turelly—Hobson & Beattie—Valentine Vox—Ames & Winthrop—Pisano & Bingham—Amaranth Sisters.

ELMIRA

(First Half)—Kid's Dogs—Chadwick & Taylor—Maurice Samuels Co.—Barry & Whitledge—Alma Neilson Co. (Second Half)—Foxworth & Francis —McConnell & West—Hart & Helene—Lawrence & Beasley—Love Shop.

EASTON

(First Half)—Lauri Devine—McLaughlin & Evans—Beban & Mack—Fred Elliott—New Producer. (Second Half)—Elaine Sisters & Hurd—Big Three—Regal & Mack—Joe Laurie—Brownlee's Rube Band.

FALL RIVER

(First Half)—Bellis Duo—Geo. Stanley Co.—Sully & Kennedy—Lovenberg Sisters & Co. (Second Half)—Selbini & Grovini—Earl & Sunshine—Stan Stanley—U. S. Jazz Band.

FITCHBURG

(First Half)—A. & G. Falls—Ann Gray—Henry B. Toomer Co.—Monarch Comedy Four—Elsie Paulson. (Second Half)—Dell & Gliss—Kennedy & Kramer—Middleton & Spellmeyer—Claude & M. Cleveland—Mason & Cole.

Grand St. (First Half)—Reckless Eve—Kari & Quech. (Second Half)—Santiago Trio—Four Mellos.

GLOVERSVILLE

Raymond Wilbert—Lorimer & Kaye—Five Kirksmith Sisters—Francis Kennedy.

GREENSBURG

(First Half)—Carson & Kane—Kay Neilson—Frazer & Bunce—Mallia & Bart. (Second Half) —Peter Loroff—Liddell & Gibson—Big City Four.

HAVERHILL

(First Half)—Dell & Gliss—Matus & Young—Robert Reilly Co.—W. & M. Rogers—Little Jim. (Second Half)—Ann Clay—Mark Hart & Co.—Monarch Comedy Four—Dupree & Dupree.

HALIFAX

(First Half)—Sidney & Semon—Pon Hilton Co. —Panny & Simonds—Prince Ilmehs. (Second Half) —Rose & Garden—Graves & Demonde—Green & Burnett—Lowry & Prince—Merle Co.

HOLYOKE

(First Half)—Wise & Wiser—Wheeler & Potter —Elm City Four—Reed & Tucker—Bungalow Love. (Second Half)—Ryan & Ryan—J. C. Mack Co.—Pistol & Johnson—Four of Us.

HARRISBURG

(First Half)—Theresa & Wiley—Tuck & Clair —Stanley & Wilson—Bert Walton—Flirtation. (Second Half)—Rucker & Winifred—Bert Fitzgibbons.

HAZELTON

(First Half)—Lane & Whalen—Eckhoff & Gordon—Jay Raymond—Swain's Prowlers. (Second Half)—Spoors & Parsons—Helen Moretti—Ecko & Kao—The Quillans.

ITHACA

Selbini & Royer—Calvin & O'Connor—Maurice Samuels Co.—Barry & Whitledge—Innocent Eve.

JERSEY CITY

(First Half)—Four Gossips—Webb & Hall—Lloyd & Ruben—Harty Bros. (Second Half)—Marie Gasper—Weber, Beck & Frazer—Fads & Frolics—Howard & Lewis.

JAMESTOWN

(First Half)—Victoria Goodwin—Mullen & Francis—Breen Family. (Second Half)—Bessie Browning.

JOHNSTOWN-PITTSBURGH

Henry Fay—Mason & Harrigan—Crisp Sisters Co.—Pollard—King & Wise.

(*Continued on page 25*)

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Direction AMOS PAGLIA

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MAE SMITH
SOUBRETTE — HENRY P. DIXON'S BIG REVIEW

PRIMA DONNA, WHO CAN SING, TALK AND WEAR GOWNS **EVELYN PRYCE** WITH JAZZ BABIES

BOBBY GORE
STRAIGHT MAN, DOING A LEGMANIA DANCE — WITH BIG REVIEW

JOHNNY BELL
THE ONLY AND ORIGINAL DANCING CHINK. WITH JACK SINGER'S BIG SHOW

PRINCESS LIVINGSTON
INGENUE SOUBRETTE — GROWN UP BABIES

FRANKIE DALE
INGENUE — A WHIRL OF GIRLS CO.

ARTHUR STERN
STRAIGHT MAN — GROWN UP BABIES

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WITH ARTHUR PEARSON'S "BITS O' BROADWAY." EMMETT CALLAHAN, MANAGER

FRED HARPER
DOING COMEDY AND ACROBATIC DANCING — WITH JIMMY COOPERS "BEAUTY REVUE"

JIMMY RAYMOND
Singing, Juvenile, Also Characters, Doing Specialty with Hurly Burly — Thanks to Joe Wilton

RALPH SINGER
SINGING, WHISTLING, DANCING JUVENILE WITH JEAN BEDINI'S TWINKLE TOES
Direction—HARRY BESTRY

BESSIE PARDUE'S HIGH-STEPPERS
With Jean Bedini's "Chuckles of 1921" Shubert Time and Jean Bedini's "Peek-a-Boo" Third Season. Columbia Circuit

ANNA THORNTON
WITH JAMES E. COOPER'S BIG JAMBOREE — Direction—IKE WEBER

IRVING KARO
YIDDISH TENOR, WITH HURLY BURLY. — THANKS TO JOE WILTON

ANNOUNCEMENT

Thanks to the profession in general for the past. WATCH for the opening soon of B. F. KAHN'S NEW HOUSE. Look for announcement later.

B. F. KAHN.

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DOING ECCENTRIC DANCING SPECIALTY — "PASSING REVIEW" SEE MY 1 STRING FIDDLE

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FLORENCE (MACK) DRAKE
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COMEDIAN WITH HARRY THOMPSON'S "A WHIRL OF GIRLS" CO.

CHAS. MARSHALL
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PRIMA DONNA—BIG WONDER SHOW

MURRAY BERNARD
STRAIGHT MAN OF CLASS — GREENWICH VILLAGE REVUE

BILLIE FLINT
INGENUE-SOUBRETTE — JIMMY COOPER'S BEAUTY REVUE

NETTIE KNISE
INGENUE—WHISTLING GIRL — SOCIAL FOLLIES—DIRECTION: IKE WEBER

DOLLY BERANGER
MEETING WITH SUCCESS — WISE LITTLE SOUBRETTE WITH LEW KELLY SHOW

NEW ACTS

BARRET CARMEN

Theatre—*125th Street.*
Style—*Songs and Talk.*
Time—*Nine Minutes.*
Setting—*In "One."*

This is only a fair single, and might do as Number Two for the "pop" houses. The singing is better than the jokes, which are told in an entirely unrelated manner, and which have nothing particularly funny or original about them.

Mr. Carmen opens with a special song "Be Yourself," in which, like so many others, he says he depends on his personality and not his dramatic ability or voice. He has more of the latter.

As delivered in this act at least, jokes about prohibition seemed as tiresome to the audience as they did to this reviewer, and his song on the same subject didn't get across particularly well either.

Some really good comedy would help the turn more than anything else possibly could.—W. D.

BURT & ROSEDALE

Theatre—*23rd Street.*
Style—*Music and Dancing.*
Time—*Twelve Minutes.*
Setting—*In "one."*

The act of Burt and Rosedale is a clean little musical act with a comedy setting that makes you feel that you have been entertained by artists. Burt throughout the act plays a metal flute while Miss Rosedale changes from guitar to piano and back again.

Mr. Burt is the substitute musician who is to appear with her that evening and the act is based on rehearsals. The combination of a guitar and a flute results in pretty music as well as comedy discords that Burt at times succeeds in getting. After a few minutes of clever repartee they go into their musical numbers, finishing this with a dance.

As a finale Miss Rosedale plays the piano and Burt dances.—E. H.

GORDON AND KENNEY

Theatre—*125th Street.*
Style—*Acrobatic and Comedy.*
Time—*Sixteen Minutes.*
Setting—*"One and Full."*

This turn depends as much on its comedy as it does on its acrobatics to get across, so perhaps the disguised opening used has more excuse for existence than in most acts of this kind.

The two are smooth workers, and work together neatly, but the act gets a bad start. The girl enters and delivers a rather long lecture about a duke who is going to appear with her, and attempting to work the audience up to a state of expectation; he then enters in eccentric tramp makeup, supposedly for a big laugh, but this kind of opening has been used too often in vaudeville to be worth very much. The girl's lecture continues, describing the duke and his eccentricities, while he stands to one side and responds with facial expression, speaking very little. He reminds one of Theodore Roberts in the way he rolls his eyes and chews a big cigar. Much of the comedy used in this part is good, but there are a few old ones, such as "One dollar and two dollars makes four dollars."—"I already have one."

Gordon also does some very clever and spectacular turning and twisting in the air in this part, before the act goes into full stage for the trampolin.

This latter is quite good, and in spots draws honest applause, which many acrobats don't get. One double turn and twist is a corker, and it brought down the house.

As the act stands it is amusing, and does remarkably well considering that the antiquated opening makes a bad impression on the audience at the start. —W. D.

DEAN RAYMOND & CO.

Theatre—*23rd Street.*
Style—*Sketch.*
Time—*Twenty Minutes.*
Setting—*Special in "One" and "Four."*

In Dean Raymond and Co. we have another one of those three people sketches that are plotted with an eye to a general situation but are overlooked for "spotted" laughs.

Two men and a woman complete the cast and the strength of the act relies principally on the older man in the character of a wealthy, but penny squeezing father. The story is based on the young man's efforts to obtain a hundred thousand out of the old man for whom he works as secretary, that he might marry his daughter. She helps him by representing herself as a telephone girl. A parcel of land is sold the old man over the telephone and the bride is won.

Of the three characters played the old man appears to be the only one that has the proper conception of the act. The juvenile is over affected and makes little of his part. This act would have a fair chance on the "three a day."—E. H.

McKERNAN DANCERS

Theatre—*Proctor's 23rd Street.*
Style—*Dancing.*
Time—*Eleven minutes.*
Setting—"Special."

This act is worked in a special cyclorama, and consists of four girls and two men. The routine of dances they do are well staged and above the average.

The dancers in this are not lacking in refinement, and above all, every one in it is a capable dancer.

The audience appreciated the act, and applauded each dance in a vigorous manner. M. R.

NORMAN AND McCLOUD

Theatre—*Jefferson.*
Style—*Musical.*
Time—*Eleven minutes.*
Setting—*In "one."*

Two men, one specializing on the banjo and the other on the violin. They open as a double, playing a classical selection followed by a medley of poular tunes. The banjoist did a single next, playing a medley of published numbers. With darkened stage the violinist, holding the instrument between his knees, played "Broadway Rose," slowly and with great care, showing good technique. This is the same bit that he did in a three act recently.

They closed with another medley of popular airs the banjoist seated while his partner stood nearby, clowning a bit with the violin, resting it on the other's shoulder, and on the floor at times. The tempo was increased toward the finish, the jazz being fast and tuneful.

As they play about three series of popular medleys the act would not suffer if a pleasing classical selection were inserted between times. M. H. S.

CHERIE & BATES

Theatre—*Regent.*
Style—*Bicycle.*
Time—*Eight Minutes.*
Setting—*Full Stage.*

Cherie & Bates offer a well staged and cleanly dressed bicycle act that would open any bill. A man and woman turn, opening to a little light comedy by the man. After a number of riding tricks the man doffs his comedy wig and mustache and from then on the act is one of strictly feats of balancing.

A structure is brought on made of metal and standing about eight feet. While the man does his balancing work on the higher one the woman does the same feats in front of the footlights.

The stunts they do are ordinary, but the clean way they have of putting them over would make this act stand out among those of its kind. E. H.

A SKETCH THAT IS DIFFERENT FROM THE REST
DAN DONOVAN & DOWNEY BEE
In "YOU CAN EASY SEE I'M IRISH"
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SINGING BLUES **MARCIA COMPTON** WITH FRANK FINNEY'S REVUE

WAIT—WHO—ME—NO—YES—WITH—BILLY—VAILS—SWEET

SOUBRETTE JIMMY COOPERS BEAUTY REVUE **BETTY BURROUGHS** MY FIRST SEASON AND MAKING GOOD

BOBETTA HALL INGENUE PASSING REVUE FIRST TIME IN BURLESQUE

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WITH I. H. HERK'S "JINGLE JINGLE" — BILLY **PURCELLA and RAMSAY** EVYLEEN — Direction IKE WEBER

LEWISTON
(First Half)—Harvard & Bruce—Kaufman & Lillian—Fred & M. Dale—Al H. Wilson—Bert & Hazel Skaters. (Second Half)—Leclair & Sampson—Bell & Baldwin—Winlock & Van Dyke—Margaret Padula—Amaroff & Sonia.

LYNN
(First Half)—Kennedy & Kramer—C. & M. Cleveland—Bryant & Stewart—Mason & Cole. (Second Half)—Robinson's Baboons—Lonna Nacenzio—Sully & Kennedy—Royal Venetian Five.

LANCASTER
(First Half)—Roma Duo—Dorothy Doyle—Bert Fitzgibbons Co.—Kundules. (Second Half)—Silvers & Edna—Amanda Gilbert—Loney Haskell—Tennessee Ten.

MANCHESTER
(First Half)—Archilles Skenus—Earl & Sunshine—Middleton & Speelmyer—Murphy & Lockmar—Dupree & Dupree. (Second Half)—Mattus & Young—Boyle & Daughter—Henry Merno Co.—Will Mary Rogers.

MIDDLETOWN
Wright & Gryman—Kelly & Brown—Cook & Bernard—Black & White.

MORRISTOWN
(First Half)—Rose & Dell—Hollis Quintette—DeLea & Orma—Clayton. (Second Half)—Jackie & Billie—Roy LaPearl—Nester & Haynes—Clayton.

NEWPORT
(First Half)—Evans & Massart—Kinkade & Kinkade—Joe Armstrong—U. S. Jazz Band. (Second Half)—Bellis Duo—Geo. Stanley & Sis.—Bowman Bros.—Lovenberg Sisters & Near.

NORWICH
(First Half)—O'Connor & McCormack—Florence Brady—Held & Adams. (Second Half)—Ning Toy—Jim & G. Gilboyle—John & A. Keeley.

NEW LONDON
John & A. Keeley—Nestor & Haynes—Grace Leonard Co.—Smith & Neiman—Weston & Marion.

NEW BRITAIN
(First Half)—Carman Ercelle—Bagley & Porter—Martha Troup Co.—Archer & Belford. (Second Half)—O'Connor & McCormack—Will Crutchfield—Carney & Rose—Bungalow Love—Carman & Carr.

OLEAN
Victoria Goodwin—Josephine Amaros—Mullen & Francis—Breen Family.

OSSINING
Lewis & Meyers—Florence Enright—Miss Cupid—Ward Bros.—Hollis Quintette.

PHILADELPHIA
Wm. Penn (First Half)—Two Ladelias—Geo. P. Wilson—Rolls & Royce—Tennesse Ten. (Second Half)—Dave Johnson—Lou & Jean Archer—Barrett & Cuneen—Four Ortons.
Girard (First Half)—Reilly & Girlie—Loney Haskell—Century Girls. (Second Half)—Goldie & Thorne—Frozini—Stanley & Wilson Sisters.
Keystone—Dave & Lillian—Chas. Tobin—Galletti & Kobin—Babcock & Lolly—Telephone Tangle.

PITTSFIELD
(First Half)—Helen Miller—Allan & Cantor—Pistol & Johnson—Ryan & Ryan—Selbini & Grovini. (Second Half)—LaPine & Emerey—Reed & Tucker—Jas. B. Carso—Weber & Ridnor.

PASSAIC
(First Half)—Wright & Gayman—Mild & Hughes—Overseas Revue—Folletes Monks. (Second Half)—The Hawkies—College Trio—Hollis Quintette—DeLea & Orma—Redford & Winchester.

PITTSBURG
Bud Loraine—Newman Sisters—Al. & A. Knight—Oliver & Nerret—Frances Roeder Co.—Fayden Trio—Marie Sparrow.

PATERSON
(First Half)—Dunham & O'Malley—Lampinis—Ged. & F. Burns—Hoen & Dupree. (Second Half)—Walsh Reed & Was—Mignonette Kokin—Mack & Brantley—Milo & Hughes—Stephens & Hollister—Rose & Dell.

PITTSBURG-JOHNSTOWN
West & Van Siclen—McManus & McNulty—Devoe & Dayton—Gypsy Singers—Percival Girls.

QUEBEC
LaPalerica Trio—Ruth Howell—Burns & Lynn—Arth. & Lea Bell—Howard & H. Savage.

READING
(First Half)—Harry DeCoe—Cahill & Romaine—Geo. Alexander Co.—Leavitt & Lockwood—B. A. Rolfe. (Second Half)—Jean & White—Combe & Nevins—One on the Aisle—Heath & Sperling—Harry Kahne.

SYRACUSE
(First Half)—Bush Bros.—Lady Oga Tawaga—Bud & Jessie Gray—Rosedale Leslie Co.—Evelyn Phillips Co. (Second Half)—Bohn & Bohn—Coope & Simon—Jeds Vacation—Story & Clark—Wild & Hill—Resista.

ST. JOHN
(First Half)—Rose Garden—Craves & Demonde—Green & Burnett—Lowry & Prince. (Second Half)—Roscelli—Kane & Grant—Kaufman & Lilian—Spencer & Beecher.

SO. NORWALK
(Second Half)—Weber & Ridnor—Weston & Marion—Oscar Lorraine—Archer & Belford—Burke & Durkin—Johnson Baker & J.

SHAMOKIN
(First Half)—Hal Springford—Innocent Eve—Lawrence & Beasley—Josephine Amaros Co. (Second Half)—Tuck & Clare—Courtney & Irwin—Bert Walton—Theresa & Wiley.

STEUBENVILLE
(First Half)—Feather Your Nest—Dixie Hamilton—Big City Four—Peters & LeBuff. (Second Half)—Hamilton & Bradbury—Kay Nelen—Frazer & Bunce—Mallia & Bart.

VAUDEVILLE BILLS
(Continued from Page 21)

SHENANDOAH
(First Half)—Spoors & Parsons—Helen Moretti—The Quillans—Ecko & Kayo—Show to Ashland. (Second Half)—Lane & Whalen—Eckoff & Gordon—Jay Raymond—Swains Midnight Prowlers.

STAMFORD
(First Half)—Ning Toy—George Drury Co.—Johnson Baker & J. (Second Half)—Florence Brady—Smith & Neiman—Nakea Japs.

SO. NORWALK
Chas. McGood Co.—Rappi—Tracy & McBride—Roy LaPearl.

TORONTO
Hanako Japs—Pearson & L.—Mang & Snyder—Gertrude Morgan—Farrell Taylor Co.

WHEELING
(First Half)—Hamilton & Barnes—Mitchell & Stone—Melody Six—Jack George—Bud Snyder Co. (Second Half)—Carson & Kane—Flo & O. Walters—Fern Bigelow & King.

WATERTOWN
(First Half)—Lorimer & Kaye—Frances Kennedy—Princeton Four. (Second Half)—Walter Monthey Co.

UTICA
(First Half)—Bohn & Bohn—Story & Clark—Will Stanton Co.—Marshall & Williams—Tango Shoes. (Second Half)—B. & J. Gray—Mrs. Allen—Arthur West—Broderick & Bryan.

WOONSOCKET
(First Half)—LaPine & Emerey—Heit Reflow Co.—Wm. Crutchfield. (Second Half)—Chas. Lloyd Co.—Carmen Ercell—Elm City Four.

YORK
(First Half)—Jean & White—Combe & Nevins—One on the Aisle—Heath & Sperling—Harry Kahne. (Second Half)—Harry DeCoe—Cahill & Romaine—Geo. Alexander Co.—Leavitt & Lockwood—B. A. Rolfe Revue.

PANTAGES CIRCUIT

WINNIPEG, CAN.
Pantages—La Toy's Models—Zelda Santley—Johnny Small & Sisters—The Night Boat—Foster & Ray—Six Tip Tops.

REGINA AND SASKATOON, CAN.
Pantages—Conchas, Jr.—Foster & Ray—Melodies & Steps—Chuck Reisner—Leguinna & Jazz Band—Bee Palmer—Jack Dempsey.

EDMONTON, CAN.
Pantages—Daley & Berlew—Max & Wilson—Jack Lait's Help—Terminal Four—Arizona Joe.

CALGARY, CAN.
Pantages—Three Alex—Bernard & Ferris—Paisley, Noon & Co.—Lee Morse—Sheftel's Revue.

GREAT FALLS AND HELENA
Pantages—Mme. Paula—Chung Wha Four—Doval Blair & Co.—Neil McKinley—House of David Band.

BUTTE AND MISSOULA
Pantages—Loretta—Charles Gerard & Co.—Kuba Quartette—Harry Antrim—Yes, My Dear.

SPOKANE
Pantages—Ferguson & Cunningham—John R. Gordon & Co.—Jones & Sylvester.

WALLA WALLA AND N. YAKIMA
Pantages—Norris's Baboon and Collies—Cunningham & Ferguson—Stanford & De Ross—Harmony Four—30 Pink Toes.

SEATTLE
Pantages—Humberto Bros.—Brazilian Heiress—Ann Suter—Kennedy & Rooney—Juanita Hansen.

VICTORIA, B. C.
Pantages—Rekoma—Will Morrissey—Little Caruso & Co.—Walton & Brandt—Kane, Morey & Moore.

VANCOUVER, B. C.
Pantages—Georgalis Trio—Lester & Moore—Chody, Dot & Midge—Al Shayne—Three Kanazawa Bros.

TACOMA
Pantages—Paul Sydell—Carleton & Belmont—Mary Riley—Petite Revue—Walters & Walters—Powell's Troupe.

PORTLAND
Pantages—Edge of the World—Sonia De Calve—Amoros & Jeannette—Tale of Two Cities—Barry Owen—Pekinese Troupe.

TRAVEL
Gilbert & Sauls—Stateroom 19—Lew Wilson—Little Cafe.

SAN FRANCISCO
Pantages—Rose & Moon—Agnes Jons Co.—Harry Tsuda—Three Kuhns—Rising Generation.

OAKLAND
Pantages—King Saul—Arras Sisters—Ross Wise—Pantages Opera Co.—Joe Whitehead—Clemenso Bellings.

LOS ANGELES
Pantages—The Cromwells—Burns & Lorraine—Stan & May Laurell—Jan Rubini—White, Black & Useless.

SAN DIEGO
Pantages—Wire & Walker—Lew Hoffman—Gloria Joy & Co.—Davis & McCoy—Hanky Panky.

LONG BEACH
Pantages—Scamp & Scamp—Jack & Murray Gray—Carl Emmy's Pets—Shelton Brooks—The Mimic World.

SALT LAKE CITY
Pantages—Dorothy Morris Trio—Pantzer Sylva—Canary Opera—Dixie Four—Good Night, London.

OGDEN
Pantages—Two Deslys Girls—Avalon Trio—Lydia McMillan & Co.—Bobby Henshaw—Jarvis Revue—The Willie Brothers.

DENVER
Pantages—Baggett & Sheldon—Murdock & Kennedy—Three Keltons—Richard Francis—Under the Apple Tree.

TRAVEL
Adonis & Dog—Mason & Bailey—Suite 16—Judson Cole—Three La Brohs.

W. V. M. A.

CHICAGO
American (First Half)—O'Connor Twins—Chabot & Tornini—Fink's Mules. (Second Half)—Arthur Davids—Momi Kalama—Dan Sherman & Co.
Lincoln (First Half)—Arthur Davids—Knox, Wilson & Co.—Wilfred Clarke & Co.—Merriam Girls—Dan Sherman & Co. (Second Half)—O'Connor Twins—The Maxwell Quintette—Lazier, Worth & Co.
Harper (Second Half)—Joe Melvin—Joe Thomas' Saxotette.

BLOOMINGTON
Majestic (First Half)—Nippon Duo—Maureen Englin—Steed's Septette. (Second Half)—Ray & Emma Dean—Lorraine Sisters & Co.

BARTLESVILLE, OKLA.
Odeon (First Half)—Hollins Sisters—Craig & Catto. (Second Half)—Watsika & Understudy—Infield & Noblet.

BROOKFIELD, MO.
De Graw—Howard Nichols—Marian Gibney—Cozy Revue.

CHAMPAIGN
Orpheum (First Half)—Adams & Barnett—Billy Miller & Co.—Kenny Mason & Scholl. (Second Half)—Billie Gerber Revue—Lester—Rosa King Trio.

DECATUR
Empress (First Half)—Elly & Co.—Watts & Ringgold—Billie Gerber Revue—Lester—Langton, Smith & Langton—Orville Stamm. (Second Half)—Kenny, Mason & Scholl—Adams & Barnett—Billy Miller & Co.—Ben Ne One—Zuhn & Dreis.

DAVENPORT
Columbia (First Half)—Fox, Conrad & Co.—Lee & Cranston—Tom Brown's Musical Revue. (Second Half)—Embs & Alton—Manon Welch & Co.—Thalero's Circus.

ELGIN
Rialto (Second Half)—Palermo's Canines—"Rice Pudding."

EVANSVILLE
Grand—Ford & Price—Knapp & Cornalia—Leroy & Mabel Hart—Hugh Herbert & Co.—Buddy Walton—Hanson & Burton Sisters—Terre Haute & Evansville Split.

FORT SMITH, ARK.
Joie (Second Half)—Ray La France—Hollins Sisters—Ruffles—Craig & Catto—Niggins & Braun.

GALESBURG
Orpheum (First Half)—The Hennings—Jack Lee—Phina & Co. (Second Half)—Gordon & Delmar—Virginia Lee Corbin—Borsini Troupe.

HUTCHISON, KAN.
Midland—The Glockers—Engle & Marshall—Swift & Daley—Marks & Wilson.

JOLIET
Orpheum (First Half)—Wills Gilbert & Co.—Ray & Emma Dean—Maxwell Quintette. (Second Half)—Hubert Dyer & Co.—Fox & Conrad—Seven Little Sweethearts.

KANSAS CITY, MO.
Globe (First Half)—Frank & Gracie De Mont—Silly Aloha & Girlie—Curt Galloway—Willie Hale & Co. (Second Half)—Tyler & St. Clair—Knight & Sawtelle—Hal Johnson & Co.—Marcell Hardie—Raffin's Monkeys.

LINCOLN, NEB.
Liberty (First Half)—Spanish Goldinis—Duel & Woody—Three Moran Sisters—Saxton & Farrell—Hedley Trio. (Second Half)—Valentine & Bell—Mann & Mallory—Billy Doss Revue—Ernest Dupille—Corinne & Co.

MADISON
Orpheum (First Half)—Jess & Dell—Cook & Vernon—Hugh Johnson—Dave Harris & Seven Syncopaters—Lydia Barry—Lulu Coates and Her Crackerjacks. (Second Half)—**Ross & Foss**—Fisher & Lloyd—Bronson & Baldwin—Bartram & Saxton—Tarzan.

OMAHA, NEB.
Empress (First Half)—Valentine & Bell—Corinne & Co.—Ernest Dupille—Billy Doss Revue. (Second Half)—Peak's Animated Blockheads—Kuhn Sisters—Tilyou & Rogers.

OKMULGEE, OKLA.
Orpheum (Second Half)—Fost & Peggy—Lynne & Loraye—E. J. Moore—Jack Gregory & Co.

OKLAHOMA CITY, OKLA.
Orpheum (First Half)—Maude Ellett & Co.—Rosa Valyda—Holmes & Holliston—Hughes & Debrow—Four Camerons.

QUINCY
Orpheum (First Half)—Gordon & Delmar—Virginia Lee Corbin—Borsini Troupe. (Second Half)—The Hennings—Jack Lee—Phina & Co.

ROCKFORD
Palace (First Half)—Ross & Foss—Fisher & Lloyd—Bronson & Baldwin—Bartram & Saxton—Tarzan. (Second Half)—Jess & Dell—Cook & Vernon—Hugh Johnson—Dave Harris and Seven Syncopaters—Lydia Barry—Lulu Coates and Her Crackerjacks.

SIOUX FALLS, S. D.
Orpheum (First Half)—Peak's Animated Blockheads—Thornton Sisters—Newport Stirk Trio. (Second Half)—Monroe Brothers—Flanders & Butler—Ernest Hiatt.

ST. JOE, MO.
Crystal (First Half)—Tyler & St. Clair—Knight & Sawtelle—Hal Johnson & Co.—Marcell Hardie—Maffin's Monkeys. (Second Half)—Maurice & Girlie—Duel & Woody—Three Moran Sisters—Saxton & Farrell—Hedley Trio.

SPRINGFIELD
Majestic (First Half)—Lester, Bell & Griffin—Ben Ne One—Jim Fulton & Co.—Zuhn & Dreis—Lorraine Sisters. (Second Half)—Jack & Jessie Gibson—Watts & Ringgold—Mellon & Renn—Wilfred Clarke & Co.—Langton, Smith & Langton—Elly & Co.

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BURLESQUE ROUTES

COLUMBIA CIRCUIT

Al Reeves Beauty Show—Orpheum, Paterson, 31-Nov. 5; Majestic, Jersey City, 7-12.
Abe Reynolds Revue—Empire, Albany 31-Nov. 5; Casino, Boston, 7-12.
A Whirl of Gayety—Gayety, Buffalo, 31-Nov. 5; Gayety, Rochester, 7-12.
Billy Watson Show—Empire, Brooklyn, 31-Nov. 5; open 7-12; Palace, Baltimore, 14-19.
Big Jamboree—Gayety, Washington, 31-Nov. 5; Gayety, Pittsburgh, 7-12.
Bits of Broadway—Gayety, Pittsburgh, 31-Nov. 5; open 7-12; Star, Cleveland, 14-19.
Bon Ton Girls—Casino, Philadelphia, 31-Nov. 5; Miner's, Bronx, New York, 7-12.
Big Wonder Show—Bridgeport, Nov. 1-2; Worcester, Mass., 3-5; Empire, Providence, 7-12.
Cuddle Up—Berchell, Des Moines, Iowa, 30-Nov. 1; Gayety, Omaha, Neb., 7-12.
Dave Marion Show—Gayety, Kansas City, 31-Nov. 5; open 7-12; Gayety, St. Louis, 14-19.
Frank Finney Revue—open 31-Nov. 5; Palace, Baltimore, 7-12.
Flashlights of 1922—Empire, Toledo, 31-Nov. 5; Lyric, Dayton, 7-12.
Follies of the Day—Lyric, Dayton, 31-Nov. 5; Olympic, Cincinnati, 7-12.
Folly Town—Gayety, Detroit, 31-Nov. 5; Gayety, Toronto, Ont., 7-12.
Greenwich Village Revue—Grand, Hartford, Ct., 31-Nov. 5; Hyperion, New Haven, Ct., Nov. 7-12.
Garden of Frolics—Gayety, Montreal, Can., 31-Nov. 5; Gayety, Buffalo, 7-12.
Girls de Looks—Gayety, Rochester, 31-Nov. 5; Bastable, Syracuse, 7-9; Colonial, Utica, 10-12.
Harvest Time—Palace, Baltimore, 31-Nov. 5; Gayety, Washington, 7-12.
Hello 1922—Casino, Brooklyn, 31-Nov. 5; Empire, Newark, 7-12.
Jingle Jingle—Empire, Providence, 31-Nov. 5; Gayety, Boston, 7-12.
Jack Singer's Big Show—Columbia, Chicago, 31-Nov. 5; Berchell, Des Moines, 6-8.
Knick Knacks—Open 31-Nov. 5; Gayety, St. Louis, 7-12.
Keep Smiling—Columbia, New York, 31-Nov. 5; Empire, Brooklyn, 7-12.
Lew Kelly Shows—Star, Cleveland, 31-Nov. 5; Empire, Toledo, 7-12.
Mollie William Show—Gayety, St. Louis, 31-Nov. 5; Star and Garter, Chicago, 7-12.
Maids of America—Star and Garter, Chicago, 31-Nov. 5; Gayety, Detroit, 7-12.
Odds and Ends—Bastable, Syracuse, 31-Nov. 2; Colonial, Utica, 3-5; Empire, Albany, 7-12.
Peek-a-Boo—Majestic, Jersey City, N. J., 31-Nov. 5; Stamford, Ct., 7; Bridgeport, 8-9; Worcester, Mass., 10-12.
Rose Sydell's London Belles—Hyperion, New Haven, 31-Nov. 5; Hurtig & Seamon's, New York, 7-12.
Strolling Players—Miner's Bronx, New York, 31-Nov. 5; Casino, Brooklyn, 7-12.
Step Lively Girls—Open 31-Nov. 5; Star, Cleveland, 7-12.
Sam Howe's New Show—Olympic, Cincinnati, 31-Nov. 5; Columbia, Chicago, 7-12.
Sporting Widows—Gayety, Toronto, Ont., 31-Nov. 5; Gayety, Montreal, Can., 7-12.
Sugar Plums—Empire, Newark, 31-Nov. 5; Casino, Philadelphia, 7-12.
Twinkle Toes—Casino, Boston, 31-Nov. 5; Grand, Hartford, Ct., 7-12.
Town Scandals—Gayety, Boston, 31-Nov. 5; Columbia, New York, 7-12.
Tit-for-Tat—Hurtig & Seamon's, New York, 31-Nov. 5; Orpheum, Paterson, 7-12.
World of Frolics—Gayety, Omaha, 31-Nov. 5; Gayety, Kansas City, 7-12.

AMERICAN CIRCUIT

All Jazz Revue—Gayety, Minneapolis, 31-Nov. 5 (close).
Baby Bears—Open 31-Nov. 5; Gayety, Milwaukee, 7-12.
Bathing Beauties—Gayety, Louisville, 31-Nov. 5; Empress, Cincinnati, 7-12.
Beauty Revue—Open 31-Nov. 2; Fall River, 3-5; Gayety, Brooklyn, 7-12.
Broadway Scandals—Century, Kansas City, 31-Nov. 5; open 7-12; Gayety, Minneapolis, 14-19.
Chick Chick—Empire, Hoboken, 31-Nov. 5; Cohen, Newburgh, N. Y., 7-9; Cohen's, Poughkeepsie, 10-12.
Cabaret Girls—Cohen's, Newburgh, 31-Nov. 2; Cohen's, Poughkeepsie, 3-5; Plaza, Springfield, Mass., 7-12.
Dixon's Big Revue—Gloversville, 2; Van Curler, Schenectady, 3-5; Elmira, 7; Binghamton, 8-9; Oswego, 10; Niagara Falls, 11-12.
French Frolics—Indianapolis, 31-Nov. 5; Gayety, Louisville, 7-12.
Follies of New York—Haymarket, Chicago, 31-Nov. 5; Park, Indianapolis, 7-12.
Grown-Up Babies—Wilkes-Barre, 31-Nov. 2; Scranton, 3-5; Norwich, N. Y., 7; Amsterdam, 8; Gloversville, 9; Van Curler, 9; Schenectady, 10-12.
Girls from Joyland—Open 31-Nov. 5; Gayety, Minneapolis, 7-12.
Harum Scarum—Star, Brooklyn, 31-Nov. 5; Empire, Hoboken, 7-12.
Hurly Burly—Plaza, Springfield, Mass., 31-Nov. 5; Howard, Boston, 7-12.
Jazz Babies—Bijou, Philadelphia, 31-Nov. 5; Wilkes-Barre, Pa., 7-9; Scranton, 10-12.
Lid Lifters—Gayety, Milwaukee, 31-Nov. 5; Haymarket, Chicago, 7-12.
Little Bo-Peep—Academy, Pittsburgh, 31-Nov. 5; Penn Circuit, 7-12.
Lena Daly and Her Kandy Kids—Capitol, Washington, 31-Nov. 5; open 7-12; Allentown, Pa. 14; Easton, 15; Reading, 16; Trenton, N. J., 18-19.
Mischief Makers—Lyceum, Columbus, 31-Nov. 5; Empire, Cleveland, 7-12.
Monte Carlo Girls—Empire, Cleveland, 31-Nov. 5; Academy, Pittsburgh, 7-12.
Miss New York Jr.—Gayety, Baltimore, 31-Nov. 5; Capitol, Washington, 7-12.
Parisian Flirts—Binghamton, Nov. 1-2; Oswego, 3; Niagara Falls, 4-5; Academy, Buffalo, 7-12.
Passing Revue—Academy, Buffalo, 31-Nov. 5; Avenue, Detroit, 7-12.
Pace Makers—Avenue, Detroit, 31-Nov. 5; Englewood, Chicago, 7-12.
Pell Mell—Englewood, Chicago, 31-Nov. 5; Garrick, St. Louis, 7-12.
Puss-Puss—Olympic, New York, 31-Nov. 5; Star, Brooklyn, 7-12.
Record Breakers—Empress, Cincinnati, 31-Nov. 5; Lyceum, Columbus, 7-12.
Some Show—Garrick, St. Louis, 31-Nov. 5; Century, Kansas City, 7-12.
Sweet Sweetie Girls—Open 31-Nov. 5; Allentown, Pa., 7; Easton, 8; Reading, 9; Trenton, N. J., 11-12.
Social Follies—Howard, Boston, 31-Nov. 5; open 7-9; Fall River, 10-12.
Ting-a-Ling—Reading, Nov. 2; Trenton, 4-5; Olympic, New York, 7-12.
Whirl of Girls—Gayety, Brooklyn, 31-Nov. 5; Bijou, Philadelphia, 7-12.
Whirl of Mirth—Penn Circuit, 31-Nov. 5; Gayety, Baltimore, 7-12.

WARNING TO ACTORS

A warning to vaudeville artists to avoid paying exorbitant commissions to agents by signing only the play-or-pay contracts approved by the organization is carried in an open letter to artists received from the Vaudeville Managers' Protective Association. The letter reads as follows:

Our attention has recently been called to overcharges and excessive commissions demanded and withheld by agents, agencies and theatres over which the V. M. P. A. exercises no jurisdiction or control.

Any artists accepting a contract from any agency or theatre not affiliated with the Vaudeville Managers' Protective Association does so at his or her own risk. The play or pay contract, as used by all members of the V. M. P. A., was devised for the protection of the artist and any other form of contract issued by a non-member of the V. M. P. A. can not and will not be enforced by the V. M. P. A. When offered a contract, the artist is advised to make sure that he is dealing with a member of the V. M. P. A. as otherwise any complaint arising from such negotiations cannot be considered by the V. M. P. A. This association is ready and willing at all times to give advice on such matters to all artists who may be in doubt as to whether they are dealing with a member or non-member. Take no chances. If there is any doubt in your mind at all, get in touch with us by wire, mail or 'phone, and we will gladly give you the necessary information.

We do not attempt to dictate to the artist as to what he shall do or for whom he shall work. We merely want to make it clear that if he accepts a contract from an agency or theatre that is not a member of the V. M. P. A., he cannot expect the help or advice of the V. M. P. A. if he gets into trouble over it.

It is also unnecessary to advise the artists that this association handles the complaints of artists, only when such complaints are made by members in good standing of the N. V. A. The N. V. A. is the artists' organization and the Joint Complaint Bureau was established for the purpose of adjudicating complaints of members of the N. V. A. and the V. M. P. A. When filing complaints with the V. M. P. A., be sure and give the name by which you are known in the N. V. A., together with the number of your membership, otherwise your case cannot be given consideration.

THE VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION.

$25,000 IF IT FAILS TO RAIN

David Wark Griffith, the motion picture producer, on Thursday, took out a $25,000 insurance policy for a snowstorm before November 20. A snowstorm is necessary for the Griffith picture now in the process of production. It was said by insurance men Friday, that it was the first time that a policy had been written for a snowstorm, although many had been written against such storms. Contracts of several principals expire November 20, and they are needed in the scene.

The policy was issued through Frank Wilson, a broker with offices at 1476 Broadway, with Al Grey as the Griffith representative.

MORE FILM COMPANIES START

ALBANY, Oct. 31.—The capitalization of motion picture companies during the last week in New York State amounted to close to $400,000. This figure is slightly more than the previous week's. The concerns which received charters, with their directors and the amount of capitalization, include:

Out-of-the-Ink-Well Films, Inc., $50,000; Max Fleischer, William Ferguson, Charles W. Lucas, New York. Sona Realty and Construction Co., $10,000; Solomon Schwartz, Nathan T. and Joseph Schwartz, Brooklyn. Wray Physioc Productions, Inc., $20,000; Isaiah F. Cummings, Yonkers; Terese Vaughey, Jersey City; Fred W. Nellie, Staten Island. Belmont Theatre Corporation, $75,000; Richard G. Herndon, Ralph W. Kerbe, Minnie Horowitz, New York. A-G-S Theatres, Inc., $20,000; C. M. Conway, R. W. Richter, A. P. Kaufman, New York. Laff-O-Graph Films Corporation, $15,000; Selem Dushey, James Judiche, Isaac N. Weber, Brooklyn. Bertan Pictures, $200,000; Charles Hollender, Mathilde R. Hartmann, Paul Munter, New York City.

PATRICIA COMPANY FORMED

Capitalized at $1,500,000, Patricia Photoplayers, Ltd., has been formed by Campbell MacCulloch with offices in Buffalo.

MacCulloch is well known in the motion picture business, having been connected with the Triangle Company at the height of its popularity. He is thoroughly familiar with all the details of production and distribution, and while no definite announcement has been made as yet, it is taken for granted that the new organization will be a producing one. In addition to the Buffalo offices it is planned to build a studio in that city also.

EXPLOSION AT FORT LEE STUDIO

An explosion partially destroyed a village setting at the Fox Fort Lee studios last week when in the act of taking a scene an arc light of particularly high voltage exploded.

No one was reported hurt but many of the Fort Lee villagers were routed out of bed and ran into the streets scantily attired when many of the village windows were broken.

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ORCHESTRA NEWS

STRICKLAND REPLACES JOCKERS

Chas. F. Strickland and his orchestra have closed their Philadelphia engagement and have opened at the Pelham Heath Inn, taking the place of Al Jockers, who went to the Little Club. Strickland is also fulfilling some vaudeville engagements with the Shuberts.

SIMMONS AT YONKERS

Harry Simmons, formerly musical director at Shanley's Pell Tree Inn and other Shanley resorts, is now leading the orchestra at Shanley's Yonkers establishment. Mr. Simmons is one of the few leaders that play a drum and direct the orchestra.

GEO. BRIEGEL SIGNS

George F. Briegel has been signed by Ruddy Wiedoeft to do all of the special arranging of the numbers that Wiedoeft and his "Californians" will record for a large phonograph company.

RENARD LEAVES WESTMINSTER

Jack Renard has severed his connection with the Westminster Hotel, Boston, as musical director and is now in New York visiting friends.

WEISS AT RITZ-CARLETON

Irving Weiss, playing at the Club Maurice at night, has also taken over the afternoon tea session at the Ritz-Carleton annex.

MULVEY AT CENTURY ROOF

Burt Mulvey and his orchestra, under the direction of Al Herman, are playing at the Century Roof show.

RADERMAN AT THE INN

Sig Newman is out of the Woodmanston Inn, being replaced by "Red" Raderman and his combination.

SHILDKRET AT TED LEWIS CLUB

Jack Shildkret and his Little Club Orchestra have tendered their resignations to the management of the Little Club, to take effect next Thursday. The orchestra with Shildkret as leader will open shortly at the new Ted Lewis Club and with Ted Lewis and his combination will play in different rooms at the Club.

CREATORE AT PITTSBURGH

Creatore, the band master, following his engagement as guest director at the Missouri Theatre, St. Louis, where he has been directing a thirty-five piece orchestra augmented for the occasion, will appear at the Grand Theatre, Pittsburgh, this week.

MAMIE SMITH ROUTED

Mamie Smith, well known Okeh record singer and her jazz band, have received a new special route of eight weeks through the South and West. She will feature "Weeping" and "Daddy Your Mamma Is Lonesome for You."

KRAUS AT WASHINGTON

The Meadowbrook Orchestra, consisting of nine pieces, has opened at the Washington Hotel, Washington, D. C., and is the feature of the Room of Nations. The orchestra is managed by Arthur Kraus.

MEADOWS AT REISENWEBER'S

Davie Meadows and orchestra have opened at Reisenweber's, playing in conjunction with LeRoy Smith's outfit who have been there for some time.

HAWAIIANS PLAY AT HARRISBURG

A Hawaiian orchestra is now appearing as a feature at the Penn Harris Hotel, Harrisburg, Pa., under the direction of Arthur Krauss.

VAUDEVILLE NEWS

MINSTREL MISSES OPEN

CHICAGO, Ill., Oct. 31.—The Princess Minstrel Misses, one of the latest all girl aggregations produced in Chicago, opened this week for the Western Vaudeville Managers' Association. The company is under the management of Cecil Jefferson, who is the featured comedienne with the act. Other members of the cast are Bernice Bowen, Bernice St. John, Minna Heiden, Edythe Adamy, Jean Arcus and Delle Chandler.

SHOW FOR NORTON

Ned (Clothes) Norton at the close of his present contracts in vaudeville will open in a musical comedy entitled "Pardon Me." Seymore Brown is responsible for the book and the producing will be done by H. P. Krevit. Bert French will stage the dances.

ROGERS ON SHUBERT TIME

Will Rogers, who is booked for a short engagement over the Shubert time arrived in New York last week. He will open on Monday next at the Shubert—Belasco, Washington with the Winter Garden, N. Y. to follow.

HARRY FOX BANKRUPT

Harry Fox, now in vaudeville, has filed a petition in bankruptcy. His liabilities are listed at $17,777 with no assets. Among the creditors are Jack Curtis, $9,000, Fred Turner, $4,400 and F. Ray Comstock $3,877.

WILSON AND GORDON IN NEW ACTS

Jack Wilson and Kitty Gordon opened this week in two new acts respectively at Proctor's Palace, Newark this week. They will work together on the same bill as they have done before.

OTTILLIE CORDAY IN HOSPITAL

CHICAGO, Ill., Oct. 21.—Ottillie Corday has been forced to cancel a route over the Orpheum Junior circuit and departed for New York Monday morning on the Twentieth Century in order to enter a New York hospital where an emergency operation will be performed upon her for the removal of her appendix. Miss Corday opened her new act at the American Theatre last week and proved a success. Upon her recovery she will return to Chicago to take up her interrupted bookings.

"SHOW GIRL" ON PAN TIME

CHICAGO, Ill., Oct. 17.—Harriet Hosmer in "The Show Girl," opened for its initial appearance at the Miles Theatre in Detroit, Mich., last week. It has been routed for a tour of the Pantages Circuit and will open in Chicago next week. The company is composed of five principals and six chorus girls.

THE MARTINS DIVORCED

CHICAGO, Ill., Oct. 31.—Isabelle Martin, a chorus girl, was granted a divorce from her husband, John Martin, vaudevillian, on Thursday morning. The bill charges Martin with cruelty and non-support. Miss Martin was permitted to resume her maiden name.

MORE TIME ON LEVY CIRCUIT

SAN FRANCISCO, Cal., Oct. 31.—William Dailey, road man for the Bert Levy Circuit, has contracted for twenty-eight additional days for the circuit. The new time is all in the North West and is practically all split weeks.

SOPHIE TUCKER FOR LONDON

Sophie Tucker and her orchestra have been booked for a tour of the Moss houses in England.

The man who came back, bigger than ever

Personal Representative
Ike Weber
Columbia Theatre Building
New York

JACK JOHNSON

SMASHED
ALL BOX OFFICE RECORDS

in Boston, Fall River, Newport, Brooklyn, New York City, Philadelphia, Springfield and Hoboken. Turning crowds away at each performance. Booked as added attraction with American Circuit shows.

At the Academy, Buffalo, this week. There's a Reason.

Principal Comedian | CHAS. GOLDIE and GOULD HELEN | Soubrette
WITH JOE WILTON'S HURLY BURLY

DANCING SOUBRETTE BABE MULLEN JEAN BEDINI'S PEEK-A-BOO

It's the Thought WILLIE MACK Patsy with Chick Chick Empire, Hoboken This Week

PRIMA DONNA Direction IKE WEBER ALTHEA BARNES WITH CHAS. WALDRON'S FRANK FINNEY REVUE

PRIMA DONNA JULIA DE CAMERON WITH BARNEY GERARD'S "FOLLIES OF THE DAY"

(Continued from page 25)

SIOUX CITY

Orpheum (First Half)—Fallenberg's Bears—Tilyou & Rogers—Riggs & Witchie—Demarest & Collette—Clifford Wayne Trio. (Second Half)—Jo Jo Harrison—Carlisle & Lamal—Mme. Ellis—Kellam & O'Dare—Yip Yip Yaphankers.

ST. LOUIS

Grand Opera House—Upside Down Stanley & Co.—Yule & Richards—Al Jerome—Hall & Dexter—Miss Claire Vincent—Frank Gardner—Mack & Stanton—Henry Catalano & Co.—Al Raymond—Joseph Dekos & Co.

SOUTH BEND

Orpheum (First Half)—Joe Melvin—Joe Thomas' Saxotette—Roberts & Clark—Van & Vernon—Leo Zarrell & Co. (Second Half)—Jim Fulton & Co.—Chabot & Tortini—Shriner & Fitzsimmons—Fink's Mules.

TOPEKA, KAN.

Novelty (First Half)—Engle & Marshall—Swift & Daley—Anna Eva Fay—Marks & Wilson—The Glockers. (eScond Half)—Billy Aloha & Girlie—Frank & Gracie De Mont—Anna Eva Fay—Curt Galloway—Willie Hale & Bro.

TULSA, OKLA.

Orpheum (Second Half)—Maude Ellett & Co.—Rosa Valyda—Holmes & Holliston—Hughes & Debrow—Four Camerons.

TERRE HAUTE

Hippodrome—Goetz & Duffy—Howard & Jean Chase Co.—Chas. F. Semon—Adelaide Bell & Co.

MARCUS LOEW CIRCUIT

NEW YORK CITY

State (First Half)—The Norvellos—Irene Trevette—Johnson Bros. & Johnson—The Celebrities—Murray Volke—Grazer & Lawlor. (Second Half)—Louis Stone & Co.—Hodge & Lowell—American Comedy Four—The Celebrities—Wm. Dick—Four Danubes.

American (First Half)—Chas. Ledegar—Murray & Garrish—Carlos Circus—De Vine & Williams—Mme. Rialta & Co.—Henri Sisters—Martha Hamilton & Co.—Tower & Darrell—The Perettos. (Second Half)—Swain's Cats and Rats—Lowry & Lacey—Lynch & Zella—Four Ushers—Let's Go.—Irene Trevette—Frank Cornell & Co.—Hart, Wagner & Eltis.

National (First Half)—Louis Stone & Co.—Melville & Stetson—Sam Liebert & Co.—Wm. Dick—Wheeler Trio. (Second Half)—Geo. & Lily Garden—Eugene Emmett—Henshaw & Avery—Chick & Tiny Harvey—Weiss Trio.

Orpheum (First Half)—The McNaughtons—Eugene Emmett—Oddities of 1921—Chick & Tiny Harvey — The Larconians. (Second Half) — Wheeler Trio—Murray & Garrish—Tom Mahoney—Jack Martin & Co.

Greeley Square (First Half)—Swain's Cats and Rats—Wardo & Rome—Josie Flynn & Co.—Tom Mahoney—Asaki & Taki. (Second Half)—The Newmans—Harry Gilbert—Sam Liebert & Co—De Vine & Williams—Grazer & Lawlor.

Delancey Street (First Half)—Lynch & Zella—Hodge & Lowell—Frank Cornell & Co.—Arthur Deagon—Brewer Trio. (Second Half)—The Perettos—Henri Sisters—Harvey De Vora Trio—Danny—Murray Volke—Sinclair Twins & Co.

Boulevard (First Half)—Geo. & Lily Garden—Henderson & Halliday—Poor Old Jim—Philbrick & De Voe—American Comedy Four. (Second Half)—The Norvellos—Melville & Stetson—Burns & Klein—L. Wolfe Gilbert & Co.—Ethel Gilmore & Co.

Avenue B (First Half)—Gere & Delaney—Brady & Mahoney—Bald & Townsend Revue. (Second Half)—The Newmans—Brennan & Murley—Martin & Courtney—Jimmy Lyons—Bernice La Bar & Beaux.

Lincoln Square (First Half)—Four Danubes—Lou & Grace Harvey—Let's Go—Thos. Potter Dunne—Four Ushers. (Second Half)—Maxon & Morris—The Chattel—Maley & O'Brien—Nelson & Barry Boys.

Victoria (First Half)—Cowboy Williams & Daisy—Martin & Courtney—The Chattel—L. Wolfe Gilbert & Co.—St. Clair Twins & Co. (Second Half)—Lou & Grace Harvey—Eddie Heron & Co.—Thos. Potter Dunne—Pot Pourri Dancers.

BROOKLYN

Fulton (First Half)—Jean & Valjean—Harry Gilbert—Danny—Burns & Klein. (Second Half)—Carlos Circus—Boyd & King—Philbrick & De Voe—Arthur Deagon—Vincent & Sully.

Warwick (First Half)—"Swan"—Jackson Taylor & Co.—Jimmy Lyons—The Newmans. (Second Half)—Gordon Duo—Richter & Howe—Pearl Abbott & Co.—Small & Sheppard—Prevost & Goelet.

Palace (First Half)—Gordon Duo—Colini's Dancers—Small & Sheppard—Prevost & Goelet. (Second Half)—Gere & Delaney—The McNaughtons—Howard Martelle & Co.—Brady & Mahoney—Josie Flynn's Minstrels.

Metropolitan (First Half)—Weiss Trio—Ubert Carleton—Eddie Heron & Co.—Hart, Wagner & Eltis—Pot Pourri Dancers. (Second Half)—Brower Trio—Johnson Bros. & Johnson—Martha Hamilton & Co.—Tower & Darrell—Oddities of 1921.

HOLYOKE

(First Half)—Sutter & Dell—Gene & Minette—Nelson & Barry Boys—Henshaw & Avery—Jack Martin Co. (Second Half)—Cowboy Williams & Daisy—Gaylor & Langton—Sherman, Van & Hyman—Jewel's Manikins.

HOBOKEN

(First Half)—Harry Le Vail & Sister—Casson Bros.—Gaylor, Langton & Co.—Barton & Sparling—Jewell's Manikins. (Second Half)—Marguerite Merle—Morton & Mack—Chisholm & Breen—Rogers, Bennett & Traps—Bald & Townsend Revue.

BUFFALO

Mankin—Reeder & Armstrong—J. K. Emmett & Co.—Mumford & Stanley—Virginia Belles.

BALTIMORE

Hashi & Osai—Pesci Duo—Al Lester & Co.—Race & Edge—One, Two, Three.

WASHINGTON

Faber Bros.—Fiske & Fallon—Douglas Flint & Co.—Lambert & Fish—Kalaluhi's Hawaiians.

BOSTON

(First Half)—Hurley & Hurley—Walter West—Mahoney & Cecil—Pearl Abbott & Co.—Monte & Lyons—Fred La Reine & Co. (Second Half)—The Larconians—Miner & Evans—James Grady & Co.—Ubert Carleton—Tallman Revue.

TORONTO

Work & Mack—Rita Shirley—Walter Fenner & Co.—Jennings & Mozier—Melody Festival.

PROVIDENCE

(First Half)—Les Arados—Willing & Jordan—Miner & Evans—Little Lord Robert—Brown & Elaine—Coslor & Beasley Twins. (Second Half)—Lockhart & Laddie—Walter West—Betty Wake Up—Ash & Hyams—C. Wesley Johnson & Co.

MONTREAL

King & Cody—Robinson & Pierce—Cantor's Minstrels—Mack & Dean—Marco & Co.

SPRINGFIELD

(First Half)—Lockhart & Laddie—Jerome & France—Betty Wake Up—Ash & Hyams—C. Wesley Johnson. (Second Half)—Les Arados—Willing & Jordan—Little Lord Robert—Brown & Elaine—Cosley & Beasley Twins.

OTTAWA

Lyndall Laurel & Co.—Conne & Albert—Straight—Ralph Whitehead—Jim & Irene Marlin.

HAMILTON

(First Half)—Cedric Lindsay & Hazel—Moher & Eldridge—Burke & Burke—Gillen & Mulcahy—Jonia's Hawaiians. (Second Half)—Hal Stryker—Walters, Hopkins & Churchill—Cross & Jackson—Anger & Adelon—Brave, Michielina & Co.

LONDON

(First Half)—Stanley & Winthrop—Jack & Eva Arnold—Fascination. (Second Half)—Link & Phillips—Ferguson & Sunderland—De Maria Five.

WINDSOR

(First Half)—Link & Phillips—Ferguson & Sunderland—De Maria Five. (Second Half)—Stanley & Winthrop—Jack & Eva Arnold—Doraldina.

POLI CIRCUIT
Week of October 31

BRIDGEPORT

Poli's (First Half)—Binns & Grill—Miner & Evans—Wm. Edmond Co.—Clayton & Allman—Wife Hunter. (Second Half)—Bessie Clifor—Fisher & Hurt—Valerie Bergere Co.—Laurie Ordway—Efrord's Oddities.

Plaza (First Half)—Tenny & Allen—Mason & Gwynne—Platt & Dorsey Sisters—Sully Rogers Co. (Second Half)—Lacardo Bros.—Young & Hamilton—Cronin & Hart.

HARTFORD

Palace (First Half)—Bezan & White—Wild & Hill—Mack & Hamilton—Blackstone—Kelso & Lee. (Second Half)—Tenny & Allen—Gertrude George—Sidney & Payne—B. & I. Telak—Overseas Revue.

Capitol (First Half)—Vieser Co.—Frances & Lemar—Valerie Bergere Co.—Wilkins & Wilkins—Carnival of Venice. (Second Half)—Sully Rogers & Sully—Freeman & Lewis—Healey & Cross.

NEW HAVEN

Palace (First Half)—Freeman & Lewis—Fisher & Hurst—Efrords Oddities—Laurie Ordway. (Second Half)—Bezan & White—Miner & Evans—Wm. Edmonde Co.—Clayton & Allman—A Wife Hunter.

Bijou (First Half)—Lacardo Bros.—Walten Duo—Betts Back—Young & Hamilton—Chic Supreme. (Second Half)—Joe Allen—Mason & Gwynne—Mack & Hamilton—Platt & Dorsey Co.

SPRINGFIELD

Palace (First Half)—Beagy & Clauss—Copes & Hutton—Harry Hayden Co.—Arthur Lyons Co. (Second Half)—Potter & Hartwell—Leighton & Dady—Godfrey Pierce Co.—McCoy & Walton—Arabian Nightmare.

SCRANTON

Poli's (First Half)—Marie Raco—Joe Deller—Bert & L. Walton—Gilea & Jofalo—Spirit of Mardi Gras. (Second Half)—Bob & Tip—Canyerie—McDevitt, Kelly & Quinn—Polly & Oz—Chas. Ahearn Co.

WILKES-BARRE

Poli's (First Half)—Bob Tip—Canyerie—McDevitt, Kelly & Quinn—Polly & Oz—Chas. Ahearn Co. (Second Half)—Marie Racco—Joe Deller—Bert & L. Walton.

WATERBURY

Poli's (First Half)—Joe Allen—Leighton & Dady—Saxl Holdsworth Co.—Cronin & Hart—Berlo Girls. (Second Half)—Binns & Grill—Walton Duo—Visser Co.—Wilkins & Winkins—Berlo Girls.

WORCESTER

Poli's (First Half)—Godfrey Pierce Co.—Healey & Cross—McCoy & Walton—Potter & Hartwell. (Second Half)—Healey & Cross—Arthur Lyons Co.—Hayden Co.—Cope & Huton—Carnival of Venice.

SHUBERT VAUDEVILLE

NEW YORK

Winter Garden—Will Rogers—"Chuckles of 1921."

Forty-fourth Street—(No acts booked at the time of going to press).

BOSTON

Majestic—Lucy Gillette—Walter Weems—Callahan & Bliss—Three Chums—La Sylphe—Alexandra Carlisle & Co.—Lillian Fitzgerald—Chas. T. Aldrich—Maria Lo & Co.—"Go Get 'Em" Rogers.

PHILADELPHIA

Chestnut Street Opera House—Cecil Lean & Cleo Mayfield—Dolly Connolly—Bert Melrose—Whipple—Huston & Co.—Rigoletto Bros. & Co.—Jack Straus—Taplan & Newell—Broken Mirror—Clark & Verdi.

WASHINGTON

Shubert-Belasco—Lew Fields & Co.—McConnell & Simpson—Yvette—Joe Fanton & Co.—Seven Desert Devils—Mossman & Vance—A. Robins—Fred Allen.

BALTIMORE

Academy of Music—Holt & Rosedale—Georgie Price—Regal & Moore—Nonette—Donald Sisters—Jock McKay—Emily Darrell—Jack Conway & Co.—Donald Brian (?).

PITTSBURGH

Sam S. Shubert—George Rosener—Palo & Palet—Du Calion—Emily Ann Wellman—J. & K. DeMaco—Lucille Chalfant—Brendel & Bert Revue—Three Apollos.

DAYTON

Liberty—Ben Linn—Forde & Rice—Kajiyama—Ethel Davis—Torino—Olympia Desvalls—Togo.

CLEVELAND

Euclid Ave. Opera House—Marie Dressler—Flora Hoffman—Kremka Bros.—Harrah & Rubini—Libby & Sparrow—Bernard & Townes—Walter Brower—Selma Braata—Ryan & Lee—Francis Renault.

DETROIT

Detroit Opera House—Bert Shepherd—Hattie Althoff—Lipinski's Dogs—Milo—Nora Bayes—Bernardi—Klein Bros.—"In Argentina"—Bob Nelson.

BROOKLYN

Shubert-Crescent — Will Rogers — Dickinson & Deagon—Ernest Evans & Co.—Ciccolini—Boganny Troupe—Cecil Cunningham—Bert Hanlon—Pedason Bros.—Frank Jerome—Brengk's Horse.

CHICAGO

Apollo—Everest's Monks—Harris & Stanley—Novelle Bros.—Harry Hines—Leona LaMar—Masters & Kraft—Mlle. Codee—Chas. Richman & Co.—Marguerite Farrell.

ERIE

Park—(three days beginning Nov. 16)—Robinson's Elephants—Billy McDermott—Al. Sexton & Girls—Harper & Blanks—Belge Duo—Mr. & Mrs. Mel Burn.

FILM GIRL WANTS $100,000

Miss Gladys Reed, Mack Sennett beauty and dancer, is suing Roberta Heurtematte, millionaire South American, for alleged breach of promise. She seeks $100,000 heart balm.

In her bill she claims that the South American's deceit caused her a nervous breakdown, forcing her to forsake the stage for a time. She states that she met him in California, and while there he had proposed to her, claiming that he was divorced from his first wife. When she reached New York she says she found him living with his wife and that there had been no divorce. Heurtamette is reputed to be worth $4,000,000 and is reported to be now traveling in Europe with his wife and eleven-year-old son.

"ROLLICKERS" GOING OUT

The Elid Producing Company, with offices in the Putnam building, is rehearsing "The Rollickers," which will open out of town, for a road tour, November 4. In the cast are Lew Preston, Molene de Launey, Elsia Lovraine, Arthur Hughes, Helen Palmer, Peggy and Dolly Saunders and Carmen Devere. Frank Folsom is business manager.

Attractions at City Theatres

B. F. Keith's **PALACE** Broadway and 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every night, 25, 50, 75, $1, $1.50.
PRE-EMINENT INTERNATIONAL ENTERTAINMENT
All Star Programme

GEO. M. **COHAN** Theatre, B'way and 43d St. Evs. 8.30; Mats. Wed. & Sat.
Charles Dillingham presents
ALLAN POLLOCK
with JANET BEECHER
and a Capable Cast in Clemence Dane's
"A BILL OF DIVORCEMENT"
Moves to Times Square Theatre Nov. 7

"GET TOGETHER" AT THE HIPPODROME
PRICES CUT IN TWO
Best Seats Mats. $1.00
Seats Eve., exc. Sat., $1.50

BELASCO W. 44 St. Evgs. 8.15 Mts. Thurs. & Sat., 2.15
"Perfection in the theatre."—Herald.
DAVID BELASCO Presents
DAVID **WARFIELD** IN THE RETURN OF PETER GRIMM

OLYMPIC 14th Street, Near 3d Ave.
THIS WEEK
PUSS PUSS
Nex Week—TING-A-LING

BROOKLYN THEATRES

Gayety Theatre Throop Ave. & Broadway
WHIRL OF GIRLS
Next Week—BEAUTY REVIEW

Empire Theatre
Ralph Avenue and Broadway
Billy Watson Show
Next Week—KEEP SMILING

STAR Jay nr. Fulton St. Mat. Daily, Tel. Triangle 4397.
HARUM SCARUM
Next Week—PUSS PUSS

Casino Theatre
HELLO 1922
Next Week—STROLLING PLAYERS

ORGANIZED DANCE ORCHESTRAS

Four pieces to ten, wanting first class connections, apply to MEYER DAVIS, the BELLEVUE-STRATFORD HOTEL, PHILADELPHIA. Only the very best combinations wanted. State full details, instrumentation, price, etc., and send photographs.

JOSIE FLYNNS' FASHION MINSTRELS

Now Playing Loew Circuit, Thanks to Mr. J. H. Lubin and His Associates.
Cast including Sylvia Smith, Mildred Crew, Stella Ehrens, Sofia Bennett, Ester Geissinger, Ruth Madison and one lone man—Ralph Frederico.
Next Week—Greeley Square and Palace

MANAGERS—NOTICE
JOHN and BABE MILLS THE **DAPPER DANCERS**
Represented by
DANNY DAVENPORT AND MICKEY CURRAN

"CHICK CHICK" AT THE STAR HAS NEW CAST AND IS FINE SHOW

George Jaffe's new show "Chick Chick," with a new cast featuring Harry (Hello Jake) Fields, proved a big laughing success at the Star last Thursday night. This show is a fine comedy offering and had the audience in a good humor all during the performance. The material is good and the bits well arranged and nicely carried out. Fields has for his first part, his old Chinatown scene he played with the "Merry Maidens" on the old Empire Circuit nine years ago, with a few changes here and there. It went over well in the same laughing scene now as it was then.

Fields was at his best last Thursday night and we have not seen him to such an advantage in a number of years. Fields to our way of thinking is an actor and a comedian of the higher type. He is a man who has wonderful stage presence, knows the art of handling a situation and an audience and will no doubt be seen again some day with a legitimate show.

Dixie Mason is working better this season than last. She is a peppery, vivacious soubrette. Her numbers go over for good results and she has her own idea of working them up. Miss Mason is an attractive blonde, well formed and with a pleasing personality. Her dresses are very pretty.

Charlie Collins is doing second comedy portraying a "rube." His characterization of this role is good and if anything he is working better than at any time we have seen him in the past few years.

Willie Mack is doing a "tough" role and in this part he stands out. Mack is a clever little chap, works hard and never steps out of the part once during the performance except when he does a specialty. He talks distinctly and delivers his lines forcibly.

George Woods' portrayal of a Chinese role is very good. He also does well an English comedy later in the show.

Bob Robertson is the straight man, although new to burlesque, one can easily see that he is an old timer in his line of work.

There are two ingenues, Annetta Stone and Betty Gorden. Miss Stone is a good looking woman, well formed, and pleasing to look at. She has a fair singing voice. She is no doubt supposed to be the prima donna; while in appearance, she is such, her voice does not warrant it. Miss Gorden fits in well in the bits and scenes and did very nicely with her numbers. Her costumes are pretty.

The girls in the chorus are mostly young and good looking. They work as though they enjoyed what they were doing and assisted greatly in getting the numbers over. They are well costumed.

Shortly after the opening Fields stopped the show with his number "Yiddle on the Fiddle" assisted by the chorus. He took several encores. He worked it up splendidly.

The "charity" bit was funny as Fields, Mack and Robertson did it, as was the "cop" bit done by Fields, Collins and Robertson.

Fields and Miss Mason did nicely in their comedy talking specialty.

The "tough" bit was liked with Fields, Robertson, Mack and the Misses Stone and Gorden doing it. The "balloon" bit was handled carefully by Fields, Robertson and the Misses Mason, Stone and Gorden and went over for a big laugh.

The "dope" bit which held the stage some eight or nine minutes was well done. Fields smoking the pipe, Woods as the Chinaman and Mack doing a small part, was well acted.

Mack and Collins in a singing, talking and dancing specialty were very entertaining.

Woods did well singing in his specialty offering "Nobody's Business But My Own."

The "table" bit pleased as Fields, Mack and Woods did it.

Mack and Miss Mason scored in their specialty singing "All by Myself." They took three encores.

The "love candy" bit went over for laughs as it was given by Fields, Woods and Miss Mason.

Fields was a big success with his specialty. He has changed it around since last season. He has cut down his talk, has new lines and offers two songs. They liked the act at this house and applauded it generously.

Collins did well with his "rube" number with the chorus.

"Chick Chick" is a very pleasing entertainment, well staged, fast and a fine comedy show. With Fields in it, it should come in a winner at the close of the season.

"CABARET GIRLS," AT THE STAR, IS CLEVER AND WELL STAGED

Mike Kelly's and B. F. Kahn's "Cabaret Girls" as shown at the Star, is a show that will appeal to patrons of burlesque houses. It's a big show with specialties and musical numbers sprinkled throughout. The management has spared no expense in costuming the "Cabaret Girls" as it is one of the best costumed shows that Kelly has had. This goes for both the principals and chorus.

There is also a fine working chorus of well formed girls, mostly new to burlesque, as few of them have been seen at this house before. The numbers look well from the front.

The comedians are Harry Seymour, Hal Rathburne and Jack Healy. Seymour who is doing his "Dutch" character, is working better than we have ever seen him in the past. He is also working harder. He is out for laughs and gets them. He makes a good impression in the show and they liked him immensely at all times. He is using a slightly different make-up, that improves the part. His dialect is also good.

We could not get a line on Rathburne's work very well as he does not seem to fit in just right. He does a comedy part using a "Dutch" dialect but has an eccentric make up. He is new to us.

Healy handles a small comedy part as a detective and later as captain of a steamer. Healy who is also the property man of the show, does very well with what he has to do and is a capable bit man.

Dot Barnette registered a success with her numbers, which she put over with lots of pep. She was also in many of the bits and scenes and acquitted herself cleverly. Miss Barnette has gained a little weight since last season, which adds considerably to her appearance. She is a dainty little person, who bubbles over with personality. Her voice is stronger than when we saw her last. Although suffering with a cold she successfully put her numbers over. Her costumes are beautiful, particularly the pearl soubrette dress, which is unusually attractive.

Edythe McDonald is the prima donna. Miss McDonald's voice was in good form for her numbers which were rendered very well. She also did nicely in the bits as she reads lines carefully and works as though she has had dramatic experience. She is a well formed young person and displays pretty gowns.

Rose Allen, a pretty little blonde, is the ingenue soubrette. Miss Allen has several numbers that she puts over well with the girls and takes care of a few bits she has nicely. Her dresses are becoming and selected with care.

Johnny Baker, another new comer, proved successful as the juvenile. He can both sing and dance. He has a type that fits in nicely in burlesque. He leads several numbers in the show and appears in specialties, showing well in all.

Lloyd Peddrick is doing straight. He opened with the show earlier in the week and did not seem sure of his part. He wants to show more aggressiveness with the comedians, before he is right.

Kelly has put on his old book, "The Girl In the Bottle," and it pleased from a comedy standpoint.

Baker and Miss Barnette put over a good singing specialty of one song, that was well received.

They again appeared later in another specialty in one, this time it was a singing, talking and dancing act that was very entertaining.

Peddrick did well with his recitation called "Call a Taxi."

Seymour and Miss McDonald did nicely in a singing specialty that was appreciated.

Baker in a dancing specialty did very well and his dancing was liked here.

The "Cabaret Girls" is an entertainment that will be liked at any burlesque house. It needs a corking good, fast, straight man, otherwise it is all right and will hold its own with any we have seen so far.

SID.

LETTER LIST

GENTLEMEN

Ali, Ambark
Albani, C.
Adams, Wm. S.
Barazeski, Alex.
Bennett, Jim
Barteling, Chas.
Brower, Jas. D.
Burton, Joe.
Barrett, Jim
Bowen, Harry
Connelly, Harry
Crawford, Jack
Colton & Darrow
Christy, Lew
Cammy, Dan
Devond, Chester
Dillon, Jack
Dayton, Vic.
Deming, Arthur
Evol, Jean
Fleming, Chas.
Forth, Allen
Freyer, Happy
Fox, Eddie
Fulton, Jas. C.
Harris, Billy
The Hearts, Peggie & Phil.
Hillier, Al.
Harrison, Arthur
Haskell, Jack
Howard, Harry
Hilbert, Ben.
Jess, Johnnie
Kario, King
Kinneard, Jack
Kane, Johnnie
King, Manny
Keltners, The
Lester, Chas.
Larrivee, Larry
La Vigne & Grenier
Lea, Mark
Lewis, Sammy
Martin, Geo. Kid
Mack, Eugene
Moore, Ben.
McCauley, Jim
McKenna, Tom.
Moore, Snitz
Milton, Geo.
Miller, Lester
Nordstrom, Leroy
Ormonde, Harry
Osbornes, The
Parisienne Trio
Posty, Chas.
Paulinetti, P. H.
Page, Lawrence
Paine, Raymond
Post, O. J.
Pendley, Chas.
Raymo, Al.
Robinson, Geo.
Shafkin, Dave
Stanford, Jack
Shargel, Jack
Shader, W. W.
Treadwell, H. B.
Van, Jack
Weinberg, Arthur
Ward, Charlie
Wesson, Chas.
Winters, Sid. & Dolly

LADIES

Abbott, Marjorie Marie
Addington, Ruth
Ayres, Trixie
Armend, Loletta
Bernard, Theda
Chadwick, Una
Clark, Nellie
Courtney, Maybelle
Conners, Peggy
Carlyle, Louise
De Veaux, Ethel
Donia, Marie
Douglas, Dorothy
Dale, Miss Billie
Duffin, Rose
Douglas, Florence
Eltus, Phyllis
Floyd, Mrs. Edna
Garner, Ruth
Glard, Bob
Greenwald, Doris
Gibson, Beatrice
Huber, Elsa
Howell, Mildred
Harris, Pauline
Hargis, Hazel
Howell, Virginia
Knowles, Edna
Kenyon, Lillian
La Pierre, Marguerite
Lee, Virginia
La Rochelle, Annette
Lawlor, Pearl
Lorraine, Maybelle
Leary, Irene
Lawrence, Jerry
Mack, May
Mascotte, Florence
Mersereau, Louise
Mann, Josephine
Moore, Marcia
Mahoney, Jeanette
McLean, Christie
Matthews, Helen
May, Stella
Miller, Anna Mae
Porterfield, Helen
Pearson, Louise
Pillard, Etta
Pelletier, Lucille
Quinn, Babe
Robertson, Jean
Raymond, Babe
Ross, Caroline
Redmond, Monica
Santley, Mae
Snyder, Edwin, Mrs.
Veveen, Rena
Webb, Vivene

CHAPLIN SUED FOR $50,000

Leo Loeb in the Bronx Supreme Court last week brought suit against Charlie Chaplin alleging that the ideas used for "Shoulder Arms" were taken from a scenario entitled "The Rookie" submitted by him to Chaplin which was rejected. Loeb, who lives in the Bronx, seeks $50,000 damages and an accounting of the profits of the film and the costs of his suit.

With the publication of the suit, Nathan Burgan, attorney for Chaplin filed an application seeking to transfer it to the United States Court on the grounds that Chaplin has a temporary residence in this country and is a subject of Great Britain.

In his bill Loeb alleges that he submitted as author an unpublished scenario entitled "The Rookie," April 23rd, 1918. He claims that with the production of "Shoulder Arms" in October, 1918, he found that his ideas had been used.

NEW TRI-STATE EXCHANGES

The National Theatrical Motion Pictures Inc., will be organized to distribute industrial and education pictures in the States of Maryland, Virginia and the District of Columbia. The main office will be located in Baltimore with branch offices in Washington, D. C., Norfolk and Richmond.

MACK AND NELSON SIGN

Mack and Nelson have replaced Ben Meroff with the "Twinkle Toes." They opened in Providence.

TWO BUDDIES BOOKED

The two Buddies have been booked with the "Harum Scarum" show to next week at Hoboken as an added attraction. They were booked through the Pat Casey office.

DEATHS

JOSEPH DONOHUE, thirty-seven, a picture actor, is dead at his residence, No. 1021 Rogers avenue, Brooklyn. Mr. Donohue started his career on the stage a few years ago as a vaudeville comedian and later was selected for comedy impersonations in "Over the Hill," the screen production of Will Carleton's famous poem. He was a member of the Brooklyn Lodge of Elks and the R. C. Church of the Holy Cross.

In Loving Memory
of My
Beloved Husband
Charles Harding
Died in New York, Nov. 4, 1918
Buried in Graceland Cemetery
Chicago, Ill.
May His Soul Rest in Peace
OLIVE HARDING

BREEZY EATON, eight years old, died at his home in Hollywood shortly after being struck by an automobile in front of his home. Master Eaton, in the wave of popularity of child screen stars that followed the successful appearance of Jackie Coogan, made the nearest approach to Jackie's success.

He was a son of Reeves Eaton, a Universal film company director, and his mother was also a Universal film player who appears under her old stage name, Jimsey Mayo.

The two pictures in which Breezy Eaton starred are "Two Kinds of Love" and "The Big Adventure." His latest picture was "The Fox," in which he appeared in support of Harry Carey.

JOHN "SCOTTY" WHITTAKER, well known vaudeville artist and protege of Harry Lauder, died at the Chicago State Hospital for the Insane at Dunning, Ill., last week, where he had been confined for the past year.

The deceased was 35 years of age, single, and a native of England. Harry Lauder took an interest in him some time ago and "Scotty" worked along the same lines as Lauder in his vaudeville act.

Through the efforts of Jack Block, George Klaner, local undertaker took charge of the remains and interred same in the Montrose Cemetery, many theatrical friends and others attending the services.

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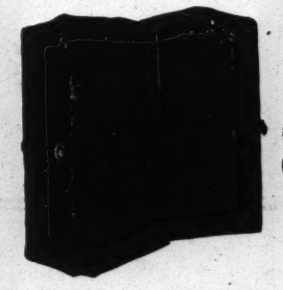

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